SOUVENIR



Government of Odisha
Department of Tourism & Culture

International Conference on

Buddhist Heritage of Odisha: *Situating Odisha in Global Perspective*

1st to 3rd February 2013
Udayagiri, Odisha, India

Odisha Tourism



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प्रत्नकीर्तिमपावृणु

International Conference on Buddhist Heritage of Odisha:
Situating Odisha in the Global Perspective ● 1st to 3rd February 2013

Programme

Date	Time	Venue	Activity
31st January 2013 Panthnivas BBSR	11:00 AM to 08.00 PM	Arrival of Delegates	For registration and departure for Places of accommodation
1st February 2013 Venue: Udayagiri	08.00 AM	Break Fast in respective Hotels	Departure for Venue of the conference
	09.30 AM to 10:30 AM	Assemble at the venue - Udayagiri	TEA
	11:00 AM-1.30 PM	**Inaugural Function of the Conference Opening of Photo Exhibition**	
	01.30 to 02.30 PM	Udayagiri	LUNCH
	02.30 to 03.00 PM	Udayagiri	Media Interaction
	03.00 PM	Departure from Udayagiri for Sightseeing	Udayagiri /Ratnagiri/Lalitgiri
	04.00 PM	Respective Sites	TEA
	06.30 PM	Return to Hotels	
	08.30 to 09.30 PM	Respective Hotels	DINNER
2nd February 2013 Venue: Pathrajpur	08.00 AM	Departure after Breakfast from Respective Hotels	
	09: 30	Arrival at the venue - Pathrajpur	TEA
	10:00 AM to 01:00 PM	Academic Discussion *Theme - I* Paper Presentations	Academic Discussion *Theme - II* Paper Presentations
	01:30 PM to 02:30 PM	Pathrajpur	LUNCH
	02:30 PM to 05:30 PM	Academic Discussion *Theme - III* Paper Presentations	Academic Discussion *Theme - IV* Paper Presentations
2nd February 2013 Venue: Pathrajpur	05.30 to 06.30 PM	Pathrajpur	TEA
	06.30 to 07.30 PM	Pathrajpur	Cultural Programme
	07.30 to 08.30 PM	Pathrajpur	DINNER
	08.30 PM	Departure from Pathrajpur to respective hotels	
3rd February 2013 Venue: Udayagiri	07.30 AM	Dep: from respective Hotels to the Venue at Udayagiri	All the Tour Operators / Travel Agencies shall leave for Sightseeing
	09.30 AM to 10.00 AM	Arr. At Udayagiri	TEA
	10.00 AM to 11.30 AM	Conference Hall, Udayagiri	Academic Discussion *Theme –V* Paper presentation on Tourism
	11.30 AM to 12.30 PM	Conference Hall, Udayagiri	Panel Discussion
	12. 30 PM to 01.30 PM	**Conference Hall, Udayagiri**	**Valedictory Function**
	01.30 PM to 02.30 PM	Udayagiri	LUNCH
	02.30 PM	Sightseeing	Langudi / Bhubaneswar-Puri -Konarak
	05.30 PM	Arr. at respective Hotels & Departure	

Theme

Theme – I	Buddhist Philosophy & Schools of Thought
Theme – II	Buddhist Remains of Odisha
Theme – III	Buddhism for International Peace & Relevance of Buddhism in the 21st Century.
Theme – IV	Buddhist Art, Iconography & Architecture.
Theme – V	Buddhist Heritage & Tourism.

International Conference on

Buddhist Heritage of Odisha: Situating Odisha in the Global Perspective

1st to 3rd February 2013

Udayagiri, Odisha, India

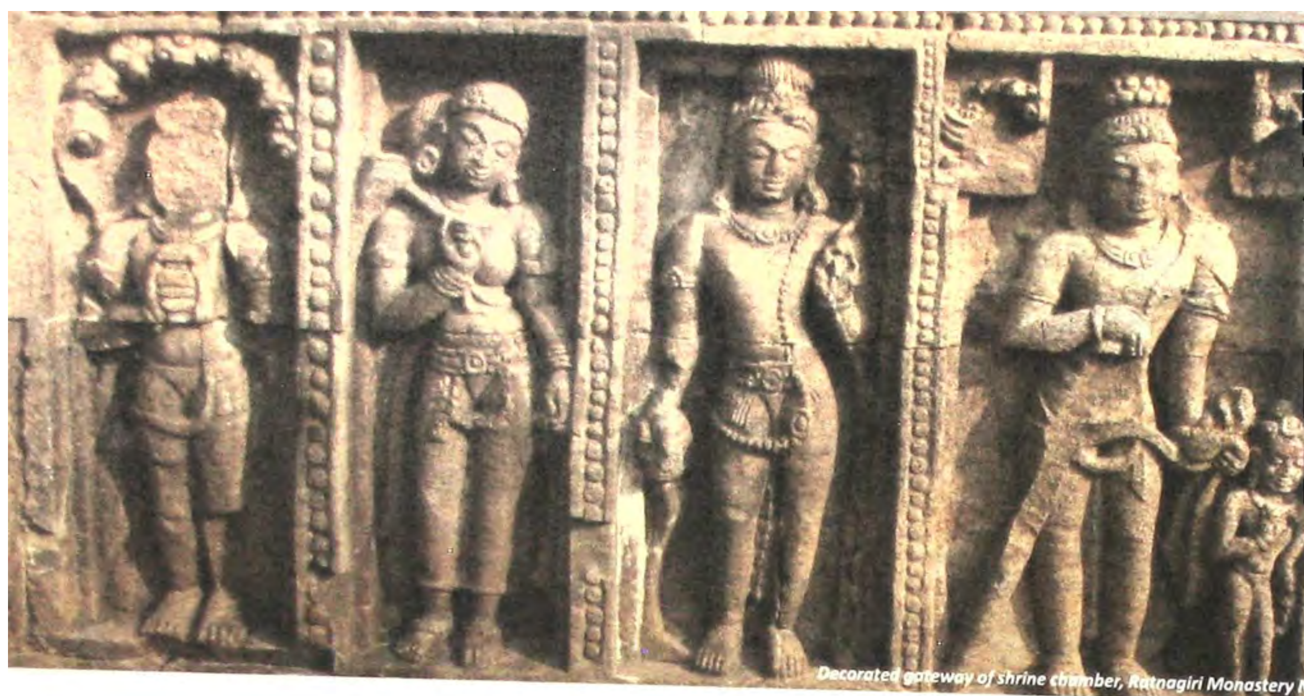


Organised by

Department of Tourism & Culture, Government of Odisha

In association with

OIMSEAS, Utkal University of Culture, Utkal University & Archeological Survey of India


Decorated gateway of shrine chamber, Ratnagiri Monastery N

International Conference on
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Muralidhar C. Bhandare
Governor, Odisha

MESSAGE

I am glad to know that the Department of Tourism and Culture, Government of Odisha is organizing an International Conference on "Buddhist Heritage of Odisha: Situating Odisha in the Global Prespective" on February 1-3, 2013. A Souvenir is also being brought out commemorating the occasion.

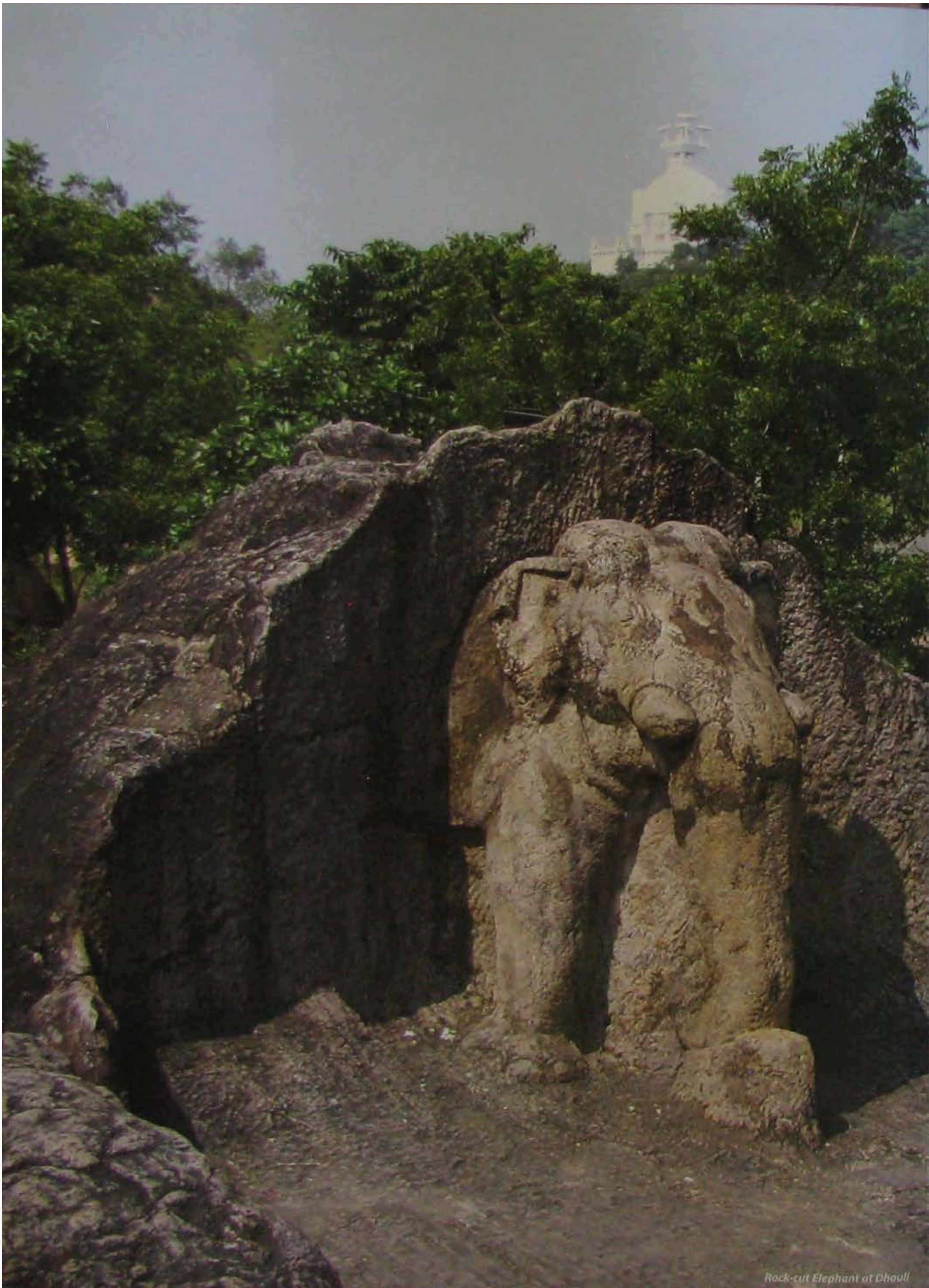
India has a rich Buddhist heritage and so also Odisha. It is a matter of great pride that the State is home to number of Buddhist sites. The Buddhist monuments and archaeological remains found in places such as Ratnagiri, Lalitgiri, Udayagiri, Langudi, Ganiapali, Boudh to name a few bear silent testimony to the growth of Buddhism. Holding an International Conference inviting Indian as well as foreign scholars in Odisha itself is most appropriate and a commendable initiative.

I send my good wishes to all the delegates and I am sure the Conference at Udayagiri will enliven the Buddhist culture and heritage and will help immensely to exploit our Buddhist heritage to the great advantage of Odisha from the cultural and economic point of view.

I wish the Conference and publication all success.

Muralidhar Bhandare

(Muralidhar C. Bhandare)


Rock-cut Elephant at Dhauli





Naveen Patnaik
Chief Minister, Odisha

MESSAGE

I am glad to know that the Department of Tourism and Culture, Government of Odisha is organizing an International Conference on "Buddhist Heritage of Odisha: Situating Odisha in the Global Perspective" from 1st to 3rd February, 2013 at Udayagiri and a Souvenir is being brought out in commemoration.

Buddhism had once a phenomenal presence in all over Odisha. Since the time of Kalinga war that reformed the great king Asoka to become a benevolent emperor, Odisha continued to remain a hub for Buddhism for many centuries. The archaeological remains at various sites like Lalitgiri, Udayagiri, Ratnagiri and Lagudi hills are reminiscent of the golden Buddhist era in our state.

I hope the Conference will be successful in projecting our rich cultural heritage and throwing significant lights on Buddhist heritage of Odisha. The Conference will hopefully be a major boost for promotion of Buddhist tourism in the state.

I extend my warm greetings to all the delegates participating in this international conference and wish the endeavour all success.

(Naveen Patnaik)



Buddha in Dharmacakra mudra at Shanti Stupa, Dhauli





Maheswar Mohanty
Minister
Tourism & Culture,
Planning & Co-ordination
Odisha

MESSAGE

I am glad to know that the Govt. of Odisha, Department of Tourism and Culture is going to organise an international conference on "Buddhist Heritage of Odisha; situating Odisha in the global perspective" from 1st to 3rd February, 2013 at Udayagiri and bringing out a souvenir to mark the occasion.

I extend my best wishes for the grand success of the international conference and souvenir

(Maheswar Mohanty)

Editorial Note

It cannot be said in certainty whether Lord Buddha visited Odisha or not even though the Chinese Pilgrim Hieun Tsang in his travelogue *Sie-yu-kie* informs us that emperor Asoka built ten stupas in Odra *desa* at places visited by the Buddha. Yet there are definite literary references that Buddhism in Odisha dates back to the time of the Buddha himself. The early Vinaya texts and the Nikkayas mention of two merchants of Utkala (ancient Odisha) who received the first sermons of the Buddha immediately after his enlightenment. Rock Edict XIII of emperor Asoka mentions of *Sramanas* (Buddhist Monks) along with other adherents who suffered in the Kalinga War, which clearly indicates the existence of Buddhism in Odisha even before the Kalinga war.

Buddhism continued to be the religion of the state till 12th century A.D. Two hundred years of Bhauma-Kara rule, from 8th to the 10th centuries AD, are considered as the golden epoch of Buddhism in Odisha when the religion expanded leaps and bounds as the state religion. Tantric Buddhism with its offshoots of Vajrayana, Kalachakrayana and Sahajayana involving all sorts of esoteric practices dominated the religious life of the people of Odisha. With the arrival of the Gangas in the political scene of Odisha supplanting the Somavamsis in the beginning of the 12th Century AD Buddhism experienced a setback when chauvinistic Vaisnavism relegated it to the background to the status of a marginal religion.

The religion was almost lost in oblivion for about one thousand years until it was rediscovered with the spades of archaeologist. Recent archaeological exploration have reported more than 340 Budhist sites, of which nineteen sites have been excavated so far. Archaeological excavations conducted at Ratnagiri, Lalitagiri, Udayagiri, Langudi and Kuruma have brought to lime light spectacular monastic establishments with remains of stupas, monasteries and scores of images of the Buddha, Boddhisattavas and other Buddhist divinisties such as Avolakitesvara Padmapani, Vajrapani, Maitreya, Manjushri, Tara, Aparajita, Prajnaparamita etc. amply testifying the glorious past of Buddhism in Odisha.

Under the back drop of such a rich cultural heritage the present initiative of the Department of Tourism and Culture, Government of Odisha to highlight the Buddhist heritage in a global perspective for the promotion of Tourism by organizing an International Conference on **Buddhist Heritage of Odisha: Situating Odisha in the Global Perspective** is an effort, praise worthy.

The participation of large number of Scholars and Monks, Tour Operators and Travel Agents from various parts of the globe in such a Conference will certainly go a long way in highlighting the Buddhist potential of the state comparable to any other state as a destination of Buddhist tourism. Besides, it will also help sensitizing the mass about our obligations to conserve, protect and preserve these priceless heritages for the posterity.

We express our grateful thanks to the contributors for their scholarly articles without which the Souvenir could not have been published. The Publishers and Editors don't owe any responsibility for the opinions expressed by the contributors in their respective articles.

We also take this opportunity to express our gratitude to the Department of Tourism and Culture, Government of Odisha for giving us the opportunity to edit the Souvenir.

Sadasiba Pradhan
Sunil Kumar Patnaik


Shanti Stupa at Dhau

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Buddhism in Odisha

Sadasiba Pradhan

Buddhism is one of the oldest religions of mankind dating back to 2500 years. The religion took its birth with Gautama Buddha, a Sakya prince of the Tarai region (foot hills of Himalaya), who renounced the worldly pleasure at the age of 29 leaving behind the palatial comforts, beautiful wife Yasoda and son Rahul. Born to mother Mayadevi and father Suddhodona, Gautama Buddha was nourished and brought up by maiden-aunt Gautami as Mayadevi died few days after the birth of Siddhartha, as he was known in his early childhood. Prince Siddhartha, eventually in course of time came to be known as Gautama after the maiden-aunt Gautami and the Buddha after being enlightened at the age of 35. Buddha after getting enlightenment (the knowledge of truth of the universe) took the life of preaching his acquired knowledge among the suffering humanity that made him a great teacher of all times. His teachings and morals which came as a challenge to the existing dogmatic Hinduism came to be known as Buddhism with large following all over the world. Buddhism influenced the religious life of the people of Odisha for a long time right from the 6th century B.C. to at least the 15th-16th centuries AD, the evidence of which are preserved in the ancient monastic establishments spread throughout the length and breadth of the state. Buddhist *Jatakas* narrate several miraculous stories about the birth, early childhood, renunciation, enlightenment, missionary activities and *Mahaparinirvana* (the great decease) of Gautama Buddha, which is found vividly depicted in visual art in Buddhist establishments.

Odisha is one of the five states in India with rich concentration of Buddhist heritage, the other four being Bihar, Andhra Pradesh, Madhya Pradesh and Uttar Pradesh. Recent archaeological explorations and excavations have brought to limelight more than 200 Buddhist sites scattered throughout the length and breadth of the state. The discovery of series of monasteries (*viharas*), stupas, Buddhist cult images and scores of material objects of stone, metal, terracotta etc amply clarify that for a long period of time extending from the Pre-Christian era to the 12th century A.D. these establishments promoted the cause of Buddhist learning of all sects of Buddhism, such as Hinayana, Mahayana and Tantrayana with all its offshoots such as Vajrayana, Kalacakrayana and Sahajayana. In a way these establishments speak in eloquent silence the genesis, efflorescence and decay of a great tradition of Buddhist religion, art, architecture and learning spreading over more than sixteen hundred years until it succumbed to the all absorbing force of Hinduism, which adopted the Buddha as the ninth incarnation of Visnu.

Buddhism in Odisha is as old as the Buddha himself. According to early Vinaya texts (*Mahavagga and Angutara Nikkaya*) two merchants from Utkala, Tapassu and Bhallika, who were on their way to Madhyadesa with five hundred trading carts met the Buddha under the *rajayatana* (*peepal*) tree on the last day of the seventh week after his enlightenment. They paid reverence to the Buddha being directed



by a spirit of their departed relative and offered him rice cakes and honey. Buddha in return gave them eight handfuls of his hair. which the merchants enshrined in a magnificent stupa (*caitya*) in their home city. Asitanjana. Later on these two merchants also visited the Buddha at Rajagriha.

The next reference to early Buddhism in Orissa is noticed in the *Dhathavamsa*, a quasi religio-historical record of Sri-Lanka dating back to the early 4th century, where it is recorded that in the distribution of the sacred relics of the Buddha. Kalinga had the share of a tooth, which was brought by Khema to the court of Brahmadatta, the king of Kalinga, who enshrined it in a *caitya* in his capital city Dantapura. All these literary references eloquently speak about the prevalence of Buddhism in Odisha even before the advent of Asoka in the 3rd century B.C, which is also amply attested to by the Rock Edict XIII of emperor Asoka. where in Asoka talks about *Sramanas* (Buddhist monks) along with adherents of other sects of Kalinga who suffered during the Kalinga war. However, it was after the Kalinga war and during the rule of Asoka that Buddhism made considerable headway in Kalinga because of the systematic propaganda carried out in missionary zeal by the protagonists of different schools under the royal patronage of Asoka. The Kalinga war of emperor Asoka fought against Odisha in 261 B.C was a turning point in the life of Asoka and that of Buddhism. The large scale carnage of the war in which as many as 150,000 were taken as prisoners. 100,000 were slain and many times that number died in subsequent famine and pestilences as recoded in Rock Edict XIII not only transformed *Chandasoka* to *Dharmasoka* but also transformed Buddhism from a local religion of the Tarai region into an international religion and the Buddha as the "Light of Asia" through the missionary activities of the emperor himself following the Kalinga war.


Asokan Edict at Dhauli

It is believed that Emperor Asoka constructed the monastery of Bhojakagiri *Vihara* in Kalinga for his brother Tissa, when the later choose to Kalinga as his place of retirement. Bhojakagiri *Vihara* eventually became a centre of the *Thera* school. where Dhammarakhita, Tissa's preceptor also spent his last days with Tissa and other monks. According to Huien-Tsang. the Chinese pilgrim, who visited Odisha in the 7th century (639 AD), Asoka built more than ten stupas in Odra *(Wu(u)tu)* identified with ancient Odisha, where Buddha preached and the pilgrim claimed to have seen one of such stupa near the capital of Kalinga. But in the absence of any supporting references in earlier Buddhist literature about the visit of the Buddha to Odisha, such a statement cannot be accepted without doubt. However, the statement cannot altogether be rejected or ignored as a travel account of seventh century making reference of events and incidents of 6th century B.C. might have been based on certain amount of popular perception, if not historical information. Archaeological evidence in respect of Buddhism in Odisha during the pre-Asokan period is almost absent and all that we know about the religion during the pre-Asokan period is entirely based on Buddhist literature.



Coming to Asokan period we have some remnants of monuments and archaeological vestiges of the 3rd century B.C, such as the Rock edicts at Dhauli and Jaugada, a monolithic pillar (now enshrined as a huge Siva-*linga* in the sanctum of Bhaskaresvara temple) at Bhubaneswar, a bell capital found lying in the Asoka-Jhara tank near Ramesvara temple and now kept in the Odisha State Museum premises and the forepart of an elephant hewn of an out crop at Dhauli just above the Rock edicts of Asoka.


Rock-cut Elephant at Dhauli | Bell Capital | Railing Post

Though the monolithic pillar, the bell capital and the rock-cut elephant do not bear typical Asokan characteristics they may be the regional manifestation of a provincial school of art of the Asokan patronage. The stupa railings dug up near the Bhaskaresvara temple, four Yaksha figures and numerous scattered Naga/Nagi figures of post Asokan period discovered in the neighborhood of Bhubaneswar can be stylistically placed in the 2nd-1st centuries B.C. when the Chedis were ruling over ancient Kalinga. King Kharavela was a devout follower of Jainism and contributed significantly for the growth and development of Jainism as recorded in his Hathigumpha inscription at Udayagiri. He commissioned a series of rock-cut caves in the twin hills of Khandagiri and Udayagiri for the dwelling of the Jaina monks. With all his efforts for the development of Jainism Kharavela was equally tolerant to the followers of other religions and dedicated a massive rest house in Kalinganagara for the for providing shelter to the touring *bhikshus* (Buddhist monks) and saints of the other faiths

Bhadrak stone inscription of Maharaja Gana dating back to the 3rd century A.D recording grant of charities to a Buddhist *sramanas* is the earliest historical record mentioning about the Buddhist in Odisha. Similarly the Nagarjunakonda inscription of Iksvaku king Virapurusadatta also dating back to the 3rd century A.D refers to Sri-Lankan monks preaching in Tosali (Odisha). According to *Gandavyuha*, Tosali was the centre of missionary activities of the eminent Buddhist monk Sarvagamin, who had his retreat in the Surabha hill identified with the hillock of Dhauli.

Material-evidence recovered from the Buddhist sites of Dhauli, Jaugada, Bhubaneswar, Langudi and Lalitagiri tend to prove that Hinayana form of Buddhism was in vogue at least up to the 2nd century AD. Buddhism in India got a new impetus and fresh lease of life in the 1st-2nd centuries AD under the imperial Kushanas and Kanishka in particular, who championed the cause of Mahayana form of Buddhism. Mahayana Buddhism was aggressively patronized by Kanishka. It was during this period that the Gandhara School and the Mathura Schools of art under the patronage of Kaniska for the first time evolved the image of Buddha in stone, stucco and terracotta which was in a way responsible for the popularity and revival of Buddhism. Although Odisha did not come under the direct rule of the Kushanas, archaeological evidence at Lalitagiri clearly revealed that Odisha did not remain isolated from the trends of Buddhism during the rule of the Kushanas. The site yielded evidence of an apsidal



brick structure bearing inscription in Brahmi in Kushana characters along with inscriptions of Gupta and post Gupta script along with a Gupta coin and a bas-relief of 1st–2nd centuries AD point to the fact that Lalitagiri was a great centre of Buddhism from the Pre-Christian era through the Kushana, the Gupta and post-Gupta period before it came under the patronage of the Bhaumakaras in the 7th -8th centuries AD.

Scores of sculptural remains of the Buddha, Bodhisattvas and Buddhist divinities as discovered in Lalitagiri, Ratnagiri, Udayagiri, Langudi and many other sites amply attest to the fact that Mahayana form of Buddhism was in its ascendancy with a total sway over the region by the time the Bhaumakaras arrived in the political scene of Odisha in the first quarter of the 8th century AD. During the preceding rule of the Sailodbhavas Buddhism received its rightful patronage as at least five rulers of this dynasty who were followers of the faith extended their liberal patronage as known from the inscriptional evidences of copper plate charters issued by the Sailodbhava rulers. Under the royal patronage of the Bhaumakaras during their rule of 200 years Buddhism became a state religion when the Tantric Buddhism with its offshoots of Vajrayana, Kalacakrayana and Sahajayana involving all sorts of sexo-religious esoteric practices dominated the scene.

During the period from the 5th to the 12th century AD there was rigorous proliferation of cultic practices without any trace of sectarian rivalry as accounted for by the religious establishments of the time, be it Saivism, Vaisnavism and Saktism of Hinduism or Buddhism or Jainism. A great deal of structural and sculptural activities were in vogue in religious establishments such as the *Sakta* centres at Viraja, Ranipur -Jharial and Hirapur; Saiva centre at Bhubaneswar; Vaisnavite centres in the Prachi valley and Puri and Buddhist centres at Lalitagiri, Langudi, Ratnagiri and Udayagiri. All these centres flourished with or without the royal patronage. Rulers never interfered with the religious pursuits of the people rather extended liberal patronage and tolerance to legitimize their political authority. It was not royal patronage alone. Vajrayana Buddhism, it appears, had certain *lokika* (worldly) tantric practices that made the religion so popular among the mass commanding substantial resources to build and sustain the monastic establishments like the ones of the 21st century such as Sai cult, Thakur-Anukul cult etc who have international standing even without state patronage.

Vajrayana Buddhism was a practical and popular faith in view of its esoteric secret practices. Ratnagiri and Udayagiri have secret cella with rectangular structure for sacrifice. Like the Brahmanical deities the Buddhist deities were precisely assigned with welfare role to play on worshippers. For instance Avolokitesvar to look after the *Sarthavaha* (traders), *Astamahabhaya* Tara to save and rescue worshippers from eight great perils, Jambhala for affluence and protection from evil spirits, etc. thereby creating an atmosphere of no-distinction between Buddhism and Hinduism. As a result of which Buddhism expanded all over Odisha vigorously during the period when Brahmanism was receiving the height of royal patronage in the form of lavish land grants to the Brahmanas and construction of scores of Hindu temples. Historical accounts eloquently attest to the simultaneous growth and expansion of Buddhism and Hinduism in Odisha, often one influencing the other.

Sylvain Levi does not find distinction between Buddhist and Brahmanical deities under different names and at different levels, the same gods are common to different confessions, such as Buddhist deity Tara, as the counterpart of Brahmanical Durga, Jambhal as that of Kubera and Marichi as that of




Buddha in bhumisparsa mudra at Lalitagiri


Avalokitesvara Vajrapani in Monastery I at Ratnagiri

Surya etc. Both the religions in their competitive attempts to popularize their respective faith among the mass introduced pilgrimage and worship of several gods and goddesses with well defined functions for the well-being of the followers. Buddhism, on its part, developed its own pantheon by bringing in elements and potency of Brahmanical gods and goddesses, more particularly of Saivism because of its dominant sway over Hinduism.

Evidence of religious tolerance and harmony is amply illustrated in the Asanpat inscription of Satrubhanja which records that Maharaja Satrubhanja of the Naga dynasty, a devout worshipper of Siva patronized and built dwelling monasteries (*viharas*) for *bhikhus* (Buddhist monks), *nirgranthas* (Jain monks) and other mendicants as well as for Brahmanas.

With the conquest of Odisha by Sasanka of Gauda (Bengal) in the 7th century, Buddhism suffered a temporary setback as Sasanka being a devout Saiva, while took all steps for revival of Hinduism in general and Saivism in particular demolished large number of Buddhist and Jaina establishments of his domain.

It is quite interesting that we do not have any historical data in the form of literary or epigraphic evidence throughout the annals of Buddhist history in Odisha throwing light on the authors of these Buddhist establishments, even though there is ample archaeological evidence to suggest that some of these centres flourished for more than one thousand years from the pre Christian era to the 12th-13th centuries AD.


Prajnaparamita at Lalitagiri


Jambhala at Ratnagiri

All these Buddhist establishments grew uninterruptedly, as suggested by archaeological vestiges during the period from 5th century to 12th century AD with the genesis of the some of the establishments like Lalitagiri and Langudi going back to the pre and early centuries of the Christian era. The discovery of large number of votive stupas in all the Buddhist sites, be it Lalitagiri, Ratnagiri or Udayagiri commemorating the visit of the followers attest to the large scale following of Buddhism.

With the arrival of the Bhaumakaras in the political scene of Odisha in 736 A.D supplanting the Sailodbhavas, Buddhism received a new impetus. The Bhaumakaras who ruled over Odisha for more than 200 years from about the middle of the 8th century to the middle of the 10th century is considered as a golden era for the growth and development of Buddhism in Odisha. In fact nothing is known about their origin and early ancestry. They are considered to be an indigenous aboriginal tribe of northern hilly tracts of Odisha who took the opportunity of establishing a kingdom in Tosali with the capital at Guhadevapataka (a place near Jajpur) on the Vaitarani during the period of political turmoil following Odisha expedition of Harshavardhana. They gradually exterminated the Sailodbhavas and extended their territory far and wide from the Ganga in the north to the Mahendragiri on the south. It was during this time when the Somavamsis were ruling over Kosala, the Palas (votaries of Buddhism) were ruling over adjoining Bengal, the Rastrakutas were ruling over the Deccan and the western Gangas over the south with their headquarter at Mysore

Copper plate charters recording land grants issued by these rulers and their feudatories constitute the main source of their history and their contribution for the spread of Buddhism in Odisha. We learn



from the Neulpur charter of the Bhauma-kara ruler Subhakaradeva-I that the first three rulers of the dynasty namely Kshemankaradeva, Sivakaradeva-I and Subhakaradeva-I were devout Buddhists who took pride in taking Buddhist epithets like *Paramapasaka, Parama-tathagata* and *Parama-saugata*. This clearly illustrates that right from the beginning they were the Buddhists and came within the fold of Hinduism later on account of political expediency and patronized both Buddhism and Hinduism.

.Similarly the Dhenkanal plate of Tribhubana Mahadevi-I records her predecessors Unmattakesari-Sivakara-I and Santikara-I (Gayada) as benevolent rulers who exhausted the royal treasure for religious and intellectual welfare of the people by constructing several *mathas*. The Baudh copper plate charter of Tribhubana Mahadevi-II records that Subhakaradeva-I took shelter under the best protection of *Dharma* (Buddhism) and "constructed lofty *viharas* with stone structures so that it could not be penetrated by the evils of *Kali-yuga*". Subhakaradeva's patronage to Buddhism is further attested by a short inscription engraved on an image of Padmapani discovered in Khadipada which records that it was during his rule the image was dedicated by one *Mahamandalacharya Paramaguru* Rahularuchi.

At least two of the successors of Subhakaradeva-I were strong believers of Buddhism as it appears from their epithets *Saugatasraya* Sivakaradeva-II and *Parama-saugata* Subhakaradeva-III who not merely professed Buddhism but also actively participated in the furtherance of the faith by commissioning several Buddhist structures as pointed out by Debala Mitra. The eclectic family tradition of extending religious tolerance was carried forward even by the later rulers of the Bhauma dynasty with land grants for ceremonial worship of images, maintenance of existing structures and repairs to edifices of Buddhism and Hinduism. For instance Subhakaradeva-III who was a devout worshipper of Sugata (Buddha), in his Hindol charter granted a portion of the village Noddilo in favour of the god *Vaidyanatha-bhattaraka* (lord Siva) enshrined in the temple of Pulindesvara.

Of the two hundred years of Bhauma-kara rule in Odisha at least one hundred years coinciding with the rule of the first four rulers and that of Subhakaradeva-III, which may be considered as the golden age of Buddhism in Odisha. The rulers themselves being devout Mahayana Buddhist favoured Buddhist religious movements in their kingdom leading to the emergence of Vajrayana Buddhism as evident from the archaeological vestiges in the Buddhist centres of Lalitagiri, Ratnagiri and Udayagiri.

The Bhaumakaras were supplanted in the political scene of Odisha by the Somavamsis, who were driven out of their home land in Dakshina Kosala by the Kalachuris. In the early years of their migration the Somavamsis under Janmejaya–I Mahabhavagupta established an independent kingdom in Balangir district with their capital at Suvarnapur (Sonepur) in the first quarters of the 10th century AD. They established matrimonial relationship with the Bhaumakaras and through matrimony Janmejaya helped his daughter Tribhuvana Mahadevi the Bhauma queen to usurp the Bhauma throne after the death of her son Subhakaradeva-III who died without a male heir. Tribhuvana Mahadevi was the first woman ruler not only in the Bhauma-kara dynasty but also in the history of Odisha. Subsequently we see as many as six more Bhauma queens taking the reins of the Bhaumakara administration. After Janmejaya, his son and successor Yajati-I Mahasivagupta followed the policy of expansion like his father and annexed South Tosali, the Bhauma territory, south of the river Mahanadi from Dandi Mahadevi. Consequently the last two Bhauma rulers, Vakula Mahadevi and Dharma Mahadevi shifted their political activities to northern Tosali until their final extermination by the Somavamsi Yajati-I in about AD 945.



By the time the Somavamsis arrived in the political scene of Odisha in the tenth century the land was surcharged with religious fervor of Buddhism under the liberal and benevolent patronage of the Bhaumakaras. The Somavamsis who were primarily followers of Brahmanism tactfully followed a policy of non-interference in the religious life of the people of the newly acquired territory. Despite their adherence to Brahmanism, they did not antagonize with the Buddhist rather extended religious tolerance to their growth and development. As a result of which the esoteric Vajrayana Buddhism flourished without any restriction of political interference. Archaeological evidences at the Buddhist establishments of Lalitagiri, Ratnagiri and Udayagiri suggest that during the rule of the Somavamsis Buddhism continued to flourish and survived with the active support and participation of the followers, though not at a scale as during the rule of the Bhaumakaras.

These Buddhist establishments along with other centres suffered setback with the arrival of the Imperial Gangas supplanting the Somavamsis in the 12th century AD. The Gangas with their staunch Brahmanical pursuits could not tolerate the profound influence of Buddhism in the religious life of the people in the state and even went to the extent of persecuting the Buddhists as related by traditions recorded in later works. Buddhism, thus, suffered a strong setback and took rescue in small isolated pockets as a lesser religion. This scenario did not change even during the rule of the Gajapatis who supplanted the Gangas in the 15th century.

However, it was during the short rule of king Mukundadeva (AD 1559-68), the last Hindu ruler of Odisha the religion showed the last fliker of its revival when the king commissioned the construction of a Buddhist temple and patronized several other establishments. The death of Mukundadeva in the hands of the Muslim iconoclast Suleiman Karrani, the invading general of Sultan of Bengal passed the destiny of Odisha into the hands of the Mughals. It is, however, worthwhile to mention here that before Buddhism suffered the setback and headed for its decadence Lord Buddha was already incorporated as one of the incarnation of Lord Visnu by the all absorbing Hinduism.



Ornate Votive Stupa



Excavated Buddhist Establishment at Lalitagiri

Jeeban Kumar Patnaik

Lalitagiri or Naltigiri, the ancient Buddhist settlement is in Mahanga Tahsil of Cuttack district in Odisha (Lat. 20^0.35' N and Long. 86^0.15'E) is situated in the Chitrotpala- Birupa valley couched between the two hills of Nanda *pahada* and Parabhadi of isolated Assia hill range. It is approximately 85 KM north-east of Bhubaneswar, the capital city via, Cuttack, Chandikhol and Balichandrapur. In the vicinity are the two other excavated Buddhists sites constituting a diamond triangle, viz. Ratnagiri, Udayagiri both in Jajpur district. It was from this heritage village, one of the manuscripts of *Bhubanapradipa* (a Silpa text.) was collected by N.K. Bose. The artisans of the village are still continuing stone lapidary. The archaeological treasure of Buddhist nature of the hill and its vicinity were first brought to light by M.M Chakravarty, the then SDO, Jajpur in 1905. Subsequently in 1927-28, R. P Chanda of Indian Museum, Kolkata made reference of Lalitgiri in Memoirs of Archaeological Survey of India.

The site was declared centrally protected in the year 1937. The glory of Lalitagiri with rich cultural wealth remained hidden underneath till the small scale limited archaeological spade work done by K.S.Behera of Utkal University in 1977. But the subsequent major excavations carried out by G.C Chauley of the Archaeological Survey for six consecutive seasons from 1985- 1992 brought to light not only a huge but also one of the earliest Buddhist settlements of whole of the eastern India. Further, the excavations at Lalitagiri was taken up with a view to identify the site with the ancient Puspagiri Mahavihar of Hieun Tsang fame.

The archaeological excavations of Lalitagiri has resulted a new vista in the field of Buddhism by unearthing outstanding discoveries of a stupa, an apsidal chaitya, four numbers of monasteries and many other significant antiquities. The excavation of the mound during 1985-1986 on the Landa hill top behind the sculpture shed exposed the remains of a stupa of 6.14 meter in diameter with a core mostly layers of rubble in clay mortar, externally veneered with ashlar masonry of khondalite and a stone paved circumambulatory path (2.65 meter width) at ground level. The stupa also showed the curvature of the dome and drum of 1.40 meter high. A good number of fragments of railing pillars, crossbars, coping stones were discovered from the stupa area. Stylistically, these objects could be assignable to early Christian era.


Stupa (during excavation)



Stupa (after conservation)


Khondalite Reliquaries


Relic Caskets

The significant discovery within the core (near the periphery) were the four fold reliquaries on the east, northern sides. Within the stupa shaped outer most khondalite container were found, one within the other, a steatite casket, a circular silver casket and a gold casket containing a bone relic. These two sets are all alike except one bone fragment wrapped in gold foil. One more similar set but only the khondalite container discovered near the periphery of south which was found empty. These technique of arrangement of preservation of bone relic is very similar to the Chinese puzzle box. However,




Excvated Apsidal Chaitya

none of these caskets bears any inscription. Since inscriptional evidences are not available, its chronology is speculative only. The discovery of relic casket from stupa of Lalitagiri was first of its kind in Odisha. At present, the relic caskets are in the safe custody of Archaeological Survey of India, Bhubaneswar Circle awaiting their display in the proposed Museum at Lalitagiri in forthcoming years.

Another important structure unearthed in the complex during excavation is (1986-87) an apsidal Chaitya hall (*Chaityagriha*), unscrupulously robbed of its bricks. The discovery of such edifice is also the first of its kind in the Buddhist context in Odisha. The huge apsidal chaitya griha partially available of its exterior base has a successive of 3 mouldings – namely; *khura*, (base moulding), a *torus* and *pattika* (upper moulding). The structure is facing towards the east, and on plan, it measures 22 meter in length 11.50 meter in width and 3.30 meter thick wall within a small circular stupa (diameter 3.35 meter) at the west end like that of Karla and Bhaja in Maharastra. The remains of carved stone pillars within socket holes suggest that cordoning of stupa all around to keep away devotees from stupa as a safety measure. The stupa enshrines a massive monolithic head of Buddha (1mt. High), possibly serving as the presiding object. The structure seems to have undergone alterations and enlargements from time to time.

The area of Chaitya hall has also yielded Kushan Brahmi inscriptions, inscriptions of Gupta period on the bases of votive stupas, Gupta Bramhi inscriptions in shell character, a number of uninscribed images of Buddha of early Gupta/ Gupta period each alternating with a votive stupas all arrayed around the Chaitya hall was in use since the time of early Christian era till the end of 8th Century A.D. As many as three dozens of sculptures of Buddha of Mahayana phase in various postures deeply influenced after

Nagarjuna konda, Amaravati and Saranath schools. More than a dozen of images of Muchhalinda Buddha and Buddha flanked by Indra and Brahma descent from heaven recovered from the apsidal chaitya area were remarkable and noteworthy discovereries. These figures in a large number from one place is very rare and unique that bespeak about rich artistic urge and impulse of Lalitagiri artists. Further, five hooded stone window grille (*Nagabandha*), fragmentary square pillars with k*alasa*, *kirttimukha*, *vyala* are reminders of the Gupta workmanship.

The excavations on Landa hill also brought to light four number of quadrangular brick monasteries numbered as 1, 2, 3 and 4 with cells on four sides facing a pillar verandah running around a court yard apart from a sanctum cell in the central part of back of row cells with stone pillars and door jambs. Among the four monasteries, the Monastery No 1 facing east is the double storied and the largest one measuring 36 sq meter, contains 18 cells with a large brick built cistern on the back abutting natural bed root for harvesting rain water. On the basis of findings, the Monastery is assignable to period 9th – 11 th Century A.D. The Monastery No 2 also facing east, victim of large scale spoliation, the lower portion of one wing of cells of sanctum have survived possibly constructed during the decadence phase of Buddhism. The Monastery No 3 close to modern *matha* facing south east measuring 28 x 27 mtrs. It also suffered extensive mindless brick robbing and hunting for treasures. The court-yard originally stone paved and appears to be double storied. An inscribed seated image of *dhyani* Buddha datable to 7^{th}-8^{th} Century A.D was recovered from the sanctum sanctorum.

Juxtaposed to the south west of Monastery No. 3 was unearthed a kitchen complex along with numerous domestic/ kitchen appliances, a drain measuring 27 mtrs. Among the findings, some inscribed



General View of Monastic Complex, Lalitagiri



potsherds from Kushana to post Gupta period, a tiny kaolin figure of lion-elephant matrix- pendant, a small kaolin standing of Avalokiteswara figure are worth of mentioning. Stratigraphically and on the basis of available evidence, Monastery No 3 is the earliest among monastic complex and datable between 4th Century -8th Century A.D.

The west facing Monastery No 4 measuring 30 sq mt. enshrining a massive headless seated Buddha image in the sanctum sanctorum left with unfinished workmanship in the door frame, stylistically assignable to circa 8th-9th Century A.D. It contains 5 cells each in north and south row only. It also yielded few terracotta sealings which read *Sri Chandraditya Vihara Samagra Arya Bhikshu Samghasya*, community of all the noble monks of Chandraditya Monastery palaeographically datable to 9th -10th Century A.D. From the recovered sealings, it is clear that one of the monasteries i.e Monastery No. 4 of Lalitagiri was named after Sri Chandraditya *Vihara*, not the entire settlement like that of Ratnagiri. The excavations of the monastery also revealed that the said monastery was in use right from Gupta period till 11th century, possibly during subsequent period it was enlarged.

Besides, the other antiquities include Gupta gold coins (now in Odisha State Musuem, Bhubaneswar) a gold ring, silver ingots, stone plaques of Mahisasura Madrani and Ganesa. Hoard of Puri Kushana coins, inscribed pot sherds dating from post Mauryan period to 10th -11th Century A.D were also unearthed from the site suggesting that Lalitagiri was occupied by both the Hinayana and Mahayana sects and subsequently by the Vajrayana sect patronised by the ruling Bhaumakaras (9th-10th Century A.D) as evident from the Vajrayana sculptures recovered from the adjoining areas of Lalitagiri and housed in sculpture shed. The description of excavations at Lalitagiri shall be without the mention of the ceramic assemblage consisting of red ware, red polished ware, grey ware, occasional stone ware (ritualistic) and glazed ware of decadence phase of Buddhism at Lalitagiri post 12th century A.D. Majority of ceramics are wheel made and well fired. Few of wares are also incised and appliqué variety. The pottery are of thick to medium in fabric of include pottery type, like handi, bowl, basin, lid and conspicuously the sprinklers of early and mature phase of Buddhism of the site. The sculpture shed has also been erected at the site in 1961 to house and display the sculptures collected from the ancient site and its surrounding areas and also recovered during the excavations. The Archaeological Survey of India is contemplating to construct a full fledge museum building to house and display objects, antiquities in a scientific manner.

On the basis of excavation stratigraphy supplement with retrieved antiquities of the inscribed potsherds right from the post Mauryan level to 10th-11th Century A.D, Kushan Bramhi inscription, large size Kushana bricks and finger incised tiles, Gupta gold coins, sculptures of Gupta workmanship, lion slayer type appliqué potsherds, shell script inscriptions, epigraphical records, post-Gupta antiquities and objects, Vajrayana images collected from the adjoining village of Lalitagiri, the Buddhist site is proved to be one of the earliest and largest Buddhist settlements of Odisha showing cultural continuity right from post Mouryan period to 13th century A.D.

Excavated Buddhist Establishment at Ratnagiri

Sushant Kumar Kar

The Buddhist heritage of Odisha is rich and varied both in sculptural art and architecture. The available remains in this region bear eloquent testimony to the extraordinary achievements of the Buddhist communities that flourished for over two millennia. Much of the artistic heritage probably still remains buried but what has been unearthed so far make an exciting story of intense faith and extraordinary artistic achievement. Ratnagiri is one among such ancient Buddhist settlements revealing the crowning glory of the past.

Location

Ratnagiri or the 'hill of jewels' (lat. 20° 38' North, Long. 86° 20' East,) dist. Jajpur, Odisha) is situated on an isolated hill of Assia range. The hill is bounded on the three sides by the rivers Brahmani, Kimiria and Birupa respectively. Ratnagiri monastic complex crowning the flat hilltop is located approximately at a distance of 100 km. north-east of Bhubaneswar through NH.5 via Chandikhol.

The hill affording a panoramic view of the surroundings may have been chosen as an ideal spot for the Buddhist settlement for its isolated eminence which ensured the monk's reclusion for the serene and calm atmosphere necessary for monastic life, meditation and studies.

Background

Sri. M.M.Chakravarty, S.D.O of Jajpur was the first to visit the site who published his report in Cuttack District Gazetteer in 1906 A.D. Since then numerous scholars visited the site over next fifty years but their reports remained mere exploratory and inadequate. Extensive excavations conducted at the site by the erstwhile Eastern Circle, Calcutta of the Archaeological Survey of India under D.Mitra between 1958 and 1961 have brought to light the remains of magnificent Buddhist establishment consisting of *stupas*, two monastic complexes (spectacular even in their ruins), temples, hundreds of votive *stupas*, myriad of sculptures, architectural fragments hitherto unparallel in Odisha and aptly comparable to the well known Buddhist site of Nalanda.

The excavation was under taken to identify the settlement with Puspagiri *Mahavihara* of Hiuen Tsang fame of 7th century A.D. However, the excavated sealings bearing the legend "*Sri Ratnagiri Mahaviharaya-aryabhikshu-sanghasya*" has ultimately excluded Ratnagiri from the assumption.

Site

The structural remains consist of the main *stupa*, monasteries and numerous minor *stupas*. The main *stupa* (*Mahastupa*) situated at the highest point of the hillock towards its southwestern corner had




Maha stupa at Ratnagiri

an elaborate but symmetrical plan, though the superstructure has disappeared, yet the structure in its ruin is impressive. The podium is *triratha* in plan while each *ratha* is divided into two, thus making six vertical projections on each side. The inner part of the drum above the podium was in the form of a wheel with a central solid hub, twelve spokes and outer rim (radial pattern). Vestige of an earlier stupa was noticed during excavation. Each arm of *stupa* measures 14.35 sq.m. while its height from the base to top is 5 m. Two circular walls were built around the main stupa and the space between the walls served as *Pradakshinapatha*. The stupa had been built over the ruined plinth of an earlier edifice.

The area around the main *stupa* is covered with numerous monolithic khondalite *stupas* of varying dimensions and forms. The *stupas* represent various motifs and the carvings on them are interesting, particularly important in respect of iconography. As many as seven hundred portable monolithic *stupas*, an overwhelming number of which presents the image of deities of the Vajrayana pantheons, including "not only varied form of many divinities but some unique representation of deities not encountered on sculptures recovered so far from Ratnagiri". The majority of the monolithic *stupas* can be dated between 9th and 13th century A.D. Of late a large number of votive *stupas* have been arranged at the site systematically in open gallery within barbed wire fencing for public viewing.

The high mound locally used to be called "*Rani Pukhari*" to the north of main *stupa* yielded the spectacular remains of two monasteries. Lying side by side, with a narrow passage in between, both face the main *stupa*. The general plan of the monastery consists of a spacious courtyard paved by stone, a pillared verandah on the four sides surrounded by cells, a central shrine fronted by a pillared antechamber and an elaborate entrance complex.


Ornate Doorway, Monastery No-I

The large one is earmarked as Monastery No.1, facing south. The basic plan of the monastery is *chatuhsala* type and measures approximately 55 sq.m. externally and contains 24 cells. It is by far the largest excavated monastery in Odisha made of essentially brick but externally veneered with khondalite to make the entire composition very attractive. It has a *pancharatha* projection at the front for the entrance complex. Approach is obtained through a stone paved forecourt by a flight of steps, sidewalls of the front porch are decorated with the exquisite figures of Vajrapani and Padmapani standing within niche. The side walls with their lavish and pleasant decoration the splendor of decorative art unrivalled anywhere in any monastic structure. The exquisitely carved chlorite doorframe with Gaja-Lakshmi on the lintel and bands of floral and creeper motif betray the superb craftsmanship. In its artistic exuberance, graceful charm the frontal portion of the monastery is unique of its kind and marks the highest watermark of decorative art in Orissa.

The central sanctum of the northern flank is installed the massive seated Buddha in *bhumisparsamudra* flanked by the standing figures of Padmapani and Vajrapani holding *chamaras*. The facade of Shrine is embellished with creeper patterns and elegant figures of doorkeeper. Boddhisattvas, Nagas are made of khondalite behind the chlorite doorframe of the main entrance. The construction of the monastery is ascribable to 8th -9th century A.D.

The plan of Monastery No.2 in conformity with Monastery No.1 facing south is made essentially of brick though use of stone restricted to doorframes and windows, verandah, kerbs and pavements etc. This single storey monastery measures 28.95 sq.m. and consists of a central square courtyard, a pillared verandah, 18 cells and a shrine chamber. The ceilings of the cells are spanned by semicircular arches. The shrine chamber facing entrance houses a standing khondalite image of Buddha in *varadamudra* flanked by the diminutive figures of Brahma and Indra on both sides which indicate the miracle at the




General View, Monastery No-I

Sankisa or Buddha's descent from the Tushita heaven episode, probably later installation. The monastery is immediate posterior to Monastery No.1. ie ascribable to 9th -10th century A.D.

The excavation unearthed remains of eight temples all of brick datable to the 9th -10th century A.D representing typical Odishan architectural style. An isolated single winged monastery is at a short distance from Monastery No.1 towards north was also uncovered. It consists of 3 cells and fronted by a common verandah and was built on the ruins of an earlier monastery belonging to late 10th or beginning of 11th century A.D.

Of late, (1997-1999) scientific clearance work of dilapidated Dharma Mahakala temple (in between monastic complex and *maha stupa*) datable to sixteenth century A.D was carried out, which resulted in bringing out ruins of a *stupa* and a shrine. The shrine contains two beautiful images of Avalokitesvara and Lokesvara. Both are inscribed and datable to 9th – 10th century A.D. The clearance work proved that the Dharma Mahakala temple was erected over the earlier ruins. However, in the wake of new findings and said dismantled temple has been shifted to southwest corner of the same hill. The reconstruction work is in progress and nearing completion.


Cluster of Votive Stupas at Ratnagiri

Among the other finds brought to light through the excavation (1958-1961) are many clay and terracotta sealings bearing the legend '*Sri Ratnagiri mahavihariya arya vikshu samghasya*', two terracotta figures with creed relieved with the figures of Buddha seated in



vajraparyankasana attitude on a double petalled lotus, four moulds and a stamp. Besides, there is a small ivory image of 4.8cm. high, seated in the *vajraparyankasana* attitude adorned with armlet, necklace, earring and a crown. Inscribed copper plates, inscribed potsherds, reliquary and the objects of daily use are interesting and noteworthy.

Ratnagiri has also yielded a rich hoard of miniature bronzes, copper and brass objects which include images of Buddha, Boddhisattva, Tara, umbrella, haloes, finials, flowers, tiny pots. The objects have special significance; particularly the skill they display on execution is remarkable. These were made in *cire perdue* (lost wax) process. Apparently there was a casting centre of metal sculptures at Ratnagiri like other contemporary Buddhist centers. On stylistic ground, the objects bear affinity with bronzes from Nalanda and Jharwari (Bangladesh).

Material-wise stone images can be categorized into two types viz: khondalite and chlorite. Again the overwhelming majority of the sculptures can be grouped into two phases viz; an early phase (8th -9th century A.D) and a later phase dating to 10-11th centuries both in which Vajrayana imageries are pre-dominant. The sculptures include Buddha, *Dhyani* Buddha and the host of divinities of the Buddhist pantheon like Tara with their various forms, Vajrapani, Maiterya, Manjusri, Jambhala, Vasudhara, Aryasarasvati, Yamari, Aparajita, Heruka, Sambara, Vajratara, Hariti, Marichi, Chunda, Khasarpana, etc. The *astamahabhaya* form of Tara depicting her as savior of her followers/ worshippers from eight different calamities/fears like fire, snakebite, attack of wild animals, shipwreck and the common hazards, which the traders used to come across. More than two dozens of colossal heads of Buddha of various dimensions found from the excavation also reflect the skill of artists how wonderfully they executed the mood of meditation the face with striking resemblance to their counterparts at Borobudar in Java, and Anuradhapur in Srilanka. These massive heads of Buddha found from the site inspire awe and wonder. Apart from these, numerous sculptures have been removed from the site now housed in various museums viz; Tara and Sambhara images in Patna Museum, Avalokitesvara and Lokanath sculptures in Indian Museum, Kolkata, Buddha images in State Museum, Odisha, Bhubaneswar and other sculptures in National Museum and museums abroad. However, the excavated antiquities are in display in the newly constructed attractive site museum at Ratnagiri.


Astamahabhaya Tara



Many of these images are of amazing artistic excellence and finest specimens of post-Gupta period art. They introduced not only the Gupta sensuousness and sublimity but also infused an element of forceful vigour, rare combination of strength and delicacy. The superb masterpieces of Buddha images may be considered as the finest culmination of Buddhist imagery, a work of art in which the internal beauty of great teacher is expressed to perfection in a most harmonious and deeply felt manner. By the end of 13th century A.D., it was in decline decadence in discernible, in architectural and sculptural art of Ratnagiri. Though no longer in an affluent condition, the Buddhist settlement continued till about sixteenth century A.D.

However, Ratnagiri undoubtedly ranks with Nalanda and Taxila among the largest Buddhist settlements anywhere in India. With its architectural grandeur, balanced composition and effective array of splendid sculptures with their superb artistic excellence and iconographic details, Ratnagiri (hill of jewels) veritably the 'Gem of Buddhist Art of Odisha'.


Collosal Head of Buddha in Monastery 1 at Ratnagiri

Madhabapura Mahavihara (Udayagiri - I)

Jeeban Kumar Patnaik

Aftermath of Kalinga war in 260 B.C., Asoka was full with remorse and under the guidance of *Bhikshu* Upagupta, he embraced Buddhism. His patronage to Buddhism opened Odisha to this new concept of life and understanding, which thereafter remained prominent for centuries to come.

About a millennium later when the Chinese traveller, Hiuen Tsang, visited Odisha he saw hundreds of Buddhist institutions flourishing in Odisha, prominent among them being Puspagiri, (*Pu-se-po-ki-li*) a *sangharama*, in a great mountain on the south-west frontiers of the country. Hiuen Tsang's Puspagiri, located at a distance of about 700 *li* from Karnasubarna, still remains to be identified.

The most prominent sites so far excavated in Odisha are Lalitagiri (in Cuttack district), Ratnagiri and Udayagiri both located in Jajpur district, on three points of a triangle, about 8 kms from each other. Two beautiful monasteries and a stupa have been excavated at Ratnagiri while one brick Chaitya, one stupa with relic caskets and evidence of four monasteries have been excavated from Lalitagiri. Ancient site Udayagiri, (Lat. 20° 38' 45" long. 86° 16' 25" E) is situated on the eastern slopes of a hill, highest point of which rises to 300 mtrs above the surrounding plains. Situated on the right bank of river Birupa, a tributary of river Brahmani, the site contains remains of atleast two Buddhist settlements located 200 mtrs apart and datable between 1st cent. A.D. and 13th cent. A.D.

The Assia hills around Udayagiri form a 'U' shape valley, the opening being towards the river side. The first settlement is on the left arm of the 'U' near a *baoli*, which has an inscription datable to circa 8th-9th cent. The entire complex was buried under a mound, on top of which is a modern Mahakala temple. Some years back, a small scale excavation was conducted by the Department of Archaeology, Government of Odisha, which exposed a small portion of a brick monastery, later on was fully excavated by the Excavation Branch – IV (1997-2003) of Archaeological Survey of India.

The excavation by the Excavation Branch-IV of Archaeological Survey of India from 1985 to 1989 under the direction of Late B. K. Sinha with a view to identify the Puspagiri *Mahavihara* of Hiuen T'sang fame, is situated deep into the 'U' shaped valley on the slopes of the highest hill. The excavations revealed an immaculately planned monastic complex, consisting of a stupa, a monastery and a large enclosure consisting of votive stupas and other domestic structures. Viewed from the river side the monasterial complex, with the lust green jungle on the slopes of the hill forming a backdrop to the entire composition, must have presented a grand spectacle symbolising the undisputed majesty of the '*dhamma*'.



Stupa

The stupa, situated on the south-eastern corner of the complex is made of brick and has compound wall around it, the space between the compound wall and the stupa, measuring 2.5 mtrs on each side served as a *pradakshinapath*. The stupa, made of bricks, is roughly square on plan each side measuring 10 mts. The stupa has four courses of roughly dressed sand stone and three courses of bricks in the foundations.

The drum of the stupa had a wide horizontal band of mouldings and several bands obtained by insets and offsets of bricks. On all four sides, facing cardinal directions, above the mouldings in the middle, are four pillared inset niches each enshrined with a seated stone image of *Dhyani* Buddha, about 1.5 mts high. On the east is Akshobhya, on the south, Ratnasambhava, on the west is Amitabha and on the North is Amoghasiddhi. Each image is inscribed in the Brahmi characters of 10th cent. A.D in Sanskrit reading.


Stupa (after excavation)


Stupa (after conservation)

"Ye dharma hetu prabhav hetu teshama Tathagato hya avadata teshma Chyo nirodha evam vadi maha shramanah"

The stupa has a total hight of 4.8mts and its entrance was on the northern side by a ramp over the compound wall.



Monastery

The Monastery No. – I is located in the western part of the complex and made of finely dressed moulded brick. It had cells, approached by verandahs, on all sides of a big courtyard which paved with chlorite slabs. The main entrance to the monastery was from the eastern side whereas an ancillary entrance was located in the south-eastern corner of the monastery.



Monastery No. – I (during excavation)

Exactly opposite the entrance, located in the western wing is the main shrine, having a big stone image of Buddha in *dhyana mudra* carved out of five stone blocks. The shrine chamber has beautifully carved stone door jambs depicting floral design, scrolls, *yakshas* and *kinnaras*. The lintel is carved with the images of *Gandharva* with a small image of Buddha on the *Lalatabimba*. At the base of the jambs are shown *dvarapalas* and images. Nine images of Buddha and other deities of Buddhist pantheon were found in a row in the verandah outside the sanctum while 8 more such sculptures were found packed in the sanctum. On a good number of images, Buddhist creed was engraved in letters datable to 8^{th}-9^{th} cent. A.D.



Sanctum Doorframe, Monastery No. – I (after excavation)

The monastery was square in shape, measuring 35 mts on the side while the central courtyard was 12.40 Sq.mtr and the shrine chamber measured (3.15 X 2.75) mts. Around the court were situated 18 cells, 5 each in the northern and southern wings and 4 each in eastern and western wings. The cell doors were closed with brick masonry in later period. On the door of the cells in the western wing was found a lintel made of moulded bricks showing floral designs. An average cell measured 3.25 X 2.90 mts. There was a big stone drain, closed with corbelled sides, in the north-eastern corner to drain out rain water from courtyard. The courtyard monolithic stone pillared porches on all sides, two pillars were found intact and bases of many more were also recovered.

The entrance, to the monastery was through a single chamber which stood on a platform having a projection on the eastern side. The platform had a filling of *murrum* and edging or dressed stone slabs bonded by iron dowels. A low ramp formed the passage from the enclosure to the projection in the platform. Placed slightly behind the line of the



Monastery No. – I (after conservation)



projection, in the platform, was the exuberantly carved gate of the monastery. The huge stone forming the base of the right flank was found *in situ* while that of the left flank, broken into pieces, was found slightly displaced. Large number of dressed stones and architectural fragments including door jambs showing scrolls and floral designs akin to those on the door jamb of the sanctum were found in the area establishing beyond doubt the existence of carved gateway of the monastery.

From the cells within the monastery were found 126 sun baked clay sealing depicting a *dharma chakra* with a deer on either side and bearing inscription "*Shri Madhavapura Mahavihara Arya Bhikshu Sangha*".

The Enclosure

In front of the monastery was an enclosure bound by massive walls in brick masonry. Much of the evidence has been destroyed due to brick robbing but traces of walls on the northern and eastern sides exist. Evidence shows that there were four phases and each phase had a separate enclosure wall.

According to the excavators four structural phases have been found from the archaeological spade work of the area. Details are as follows:

Phase I

Traces of wall of about 21 mts on the northern side was available, thereafter it turns south and is available up to a length of 8 mts. The wall is made of handmade bricks and has 15 courses.

Phase II

The area is enclosed by the wall of the 1st phase has been doubled. It is made of moulded and handmade bricks. The wall is available up to 20.32 mts in the northern side. On the eastern side the wall is available up to a length of 46 mts. and a gateway is placed in the wall on this side. The wall at places shows 26 courses and 3 offsets on this side.

Phase III

The wall of phase III is built at a higher level and 2.30 mts west of the wall of Phase II.

Phase IV

This wall is at a much higher level, built on a filling of about 4 mts about a metre west of the phase III wall, its traces being available up to 40 mts on the eastern side.

Gateway to the Complex

It is contemporary with the wall of Phase II. It is a brick structure with steps in the centre leading to the passage in the monastery. The two flanking curtains on either side were decorated with moulding and recesses. At the beginning of steps was a threshold of stone slabs. In a later phase the gateway was converted into a ramp, leading to a brick paved area just in front of the gateway of the monastery.

A good number of structures found inside the enclosure are small brick stupas, a structures with an ambulatory with eight bases of pillars possibly remnants of pillared hall and a block consisting of one bathroom and six *chulas* (hearth).



Besides stone images of Aparajita, Jambhala, Avalokitesvara etc., one gold pendant, clay plaques, iron arrow heads and a spear head were found.

Conclusions

The most important information, revealed by the excavations is nomenclatures of the monastery then as *Madhavpur Mahavihara* datable to 9th – 10th cent. A.D. The affinity of the stone sculptures with those of late Gupta idiom also suggests a date towards the end of the 7th cent. A.D. or the early part of the 8th Cent A.D. Monastries at Ratngiri as well as Lalitagiri do not have enclosure walls but at Udayagiri the enclosure wall is associated right from the beginning and has been rebuilt at least thrice. It was the seat of Vajryana, like that of Ratnagiri. The excavator was of the opinion that whether it was a monastery of *Bhikshunis* which necessitated privacy there by having an enclosure for security reason. The Monastery most probably was destroyed as a result of invasion possibly by the outsiders / iconoclast. The find of spear head and arrow heads near the enclosure wall do not suggest a peaceful purpose but an invasion which is further supported by the find of about 30 beautiful sculptures of Buddhist male and female deities shifted inside the sanctum which seems to have been filled up. The door way of the monastery as evident from the debris was broken into pieces while the door jamb of the sanctum which was buried under the filling remained fairly intact.

To conclude, the settlement of Monastery Madhabapura Mahavihar was basically a Vajrayana Buddhist centre of learning that flourishing from the close of the 7th cent. to the beginning of the 13th cent. A.D.



Simhaprasta Mahavihar (Udayagiri - 2)

Ashok Kumar Patel

Udayagiri (Lat. 20°38' 45" N; Long. 86° 16' 25"E) in district Jajpur of Odisha, at a distance of 90 km from Bhubaneswar and a significant part of the well known diamond Buddhist triangle of the state is a small village located over the slope of the Assia range. The crescent shape Assia range has accommodated over its slope two ancient Buddhist establishments, separated by a hilly spur of about 400 mt. A small establishment divided by a *nala* on eastern side may be comfortably said an extension part of the second establishment. Therefore, the excavators for their convenience designated both establishments as Udayagiri-1 and Udayagiri-2. Excavations conducted at Udayagiri-1 by J.S. Nigam and later on by G.C.Chauley during 1985 to 1989 laid bare a Buddhist monastic complex consisting of a monastery, a stupa and other structural and material remains. The monastery is square on plan measuring 35 m on each side with traditional monk cells, stone paved courtyard, gateway, pillared verandah. The complex was protected by a massive enclosure wall. On south-eastern corner of the monastery, a huge stupa of 7 m. height was exposed. Special niches are provided on each cardinal direction to enshrine four *dhyani* Buddhas viz., Akshobhya on east, Ratnasambhaba on south, Amitabha on west and Amoghasiddhi on north. The centrally located shrine chamber of the monastery contains a beautifully carved ornamental doorway. Besides Buddha's images, sculptures of Tara, Avalokitesvara, Maitreya, Aparajita, Vasudhara, Jambhala, Hariti are noteworthy. Seals and sealings found during excavation have identified the ancient Buddhist establishment of Udayagiri-1 as Madhavapura Mahavihara. The site is datable to circa 8th century A.D to circa 12th/13th century A.D.

The ancient site of Udayagiri-2 was excavated first by A.K.Patel during 1997-98. Further excavations were continued during 1998-99 to 2002-03 under the direction of B.Bandopadhyaya and P.K.Trivedi, and the author was also associated during this period. The aim and objectives of the excavations at the time of its initiation was to lay bare the remains and to have a comparative study of the findings with previously excavated neighboring Buddhist establishments at Udayagiri-1, Lalitagiri, Ratnagiri and Langudi. With these aims and objectives the ancient site of Udaygiri-2 which covers a wide opening to the north conforming a vast stretch of plain agriculture land bisected by the river Bada Genguti, a branch of Birupa flowing at a distance of about 1.5 km on the eastern side.

During the British rule, scholars and administrators had paid attentions when C.S.Banarji, Magistrate, Jajpur visited the place in 1870 and gave an elaborate description of the ancient remains of Udayagiri. Later on in 1875, John Beams, District Magistrate, Cuttack visited the ancient site. However, actual significance and identification remained unknown till 1985. The ancient site of Udayagiri-2 was still concealed under a thick jungle. However, a life size image of a Buddhist deity of Avalokiteswara



was standing over the ground which contains a long inscription was described by N.K.Sahu. It was informed that State Department of Archaeology, Odisha had conducted some unscientific digging in the past which revealed the colossal head of Buddha only.

Excavations conducted at the site of Udayagiri-2 during 1997-98 to 2002-03 have revealed a big monastic complex consisting of a monastery, an enclosed open area designated as shrine complex, a tank and a chaitya and stupa area, all enclosed by a thick brick wall and other remains.

The monastery occupying the southern part is built over the slope of the hillock which was deliberately made to a flat surface. The plain and flat surface achieved by cutting the hill slope and dumping the earth on eastern side was retained by a massive brick wall built in a stepped fashion.


Excavated Monastery at Udayagiri - 2

The monastery has clearly two phases of occupations. The full fledged monastery was subjected to large scale repairs in later phase; the windows were blocked, verandah leading to the left two cells adjoining to the central shrine chamber was also blocked. Evidences also suggest the existence of an earlier monastery, though of a small size underlying below the debris of the main monastery.

The monastery is square on plan measuring 30 mt. each side. Bricks have been primarily used while use of khondalite stone has been noticed as door jambs, frontage, lintels, stair case, pillars, courtyard & drain. Bricks are finely joined, at places cut bricks have also been noticed. Stones are jointed by iron dowels. The monastery facing north has a stone paved frontage though most of the stones are missing now. The frontage leading to the monastery through a flight of steps has now been missing. The gateway has also been damaged badly leaving strongly set brick courses to support the stone made door entrance. The side walls of the porch on east and west were once embellished with beautifully carved niches having an elegant image of Hariti on the east while image in the western niche is missing. It was informed that the richly carved doorway was removed from the site and kept at Cuttack by John Beam which was later on shifted to Patna Museum. The gateway complex consisting of heavy stone blocks kept over a solidly built brick masonry of eight courses laid over a foundation of stone chips and boulders. The stone blocks have big holes suggesting the socket for wooden doors.

The brick built central shrine chamber is located in the centre on southern side. The chamber measuring 3.75x2.75 m enshrines a colossal seated image of Buddha in Bhumisparsha mudra which is 2.60 m. high with pedestal. The image is made of stone blocks, some detached from actual position. A circumbulatory path, 1.40m wide around the


Inner view of excavated Monastery at Udayagiri - 2



sanctum is an outstanding feature as no other monastery in this region contain such feature of having an ambulatory passage. Monastic cells are provided around a stone paved courtyard, two each on left and right wing of the sanctum on south, three each on both east and west sides while two on north-west and one on north-east. Thus the total number of cells revealed are thirteen. The cells have doorways open to the running verandah of 2.40 m. wide except the north-west as it is interconnected through a doorway from the adjoining cell attached to the gateway of the monastery. This inner cell has a secret chamber measuring 83.5 x 75.00 x 98.5 cm. constructed below the floor of the high rise window. The interior of the monk cells measuring more or less 2.90 x 2.75 m. with minor variations. Floors of the cells are provided with random brick bats.

The courtyard occupies central part of the monastery is 16 m. square. It has been paved by dressed khondalite flag stones. The stones in the central part are *in situ* while peripheral stones missing. The kerb usually found separating the courtyard from running verandah has been missing completely. A drain emanating from north eastern corner of the courtyard and passes below the floor of the monk cell adjoining the entrance opened outside. The drain made of carved stone of 20 cm. width and 39 cm in depth has been exposed with covered stone slabs of irregular sizes.

Further cutting adjacent to doorway and eastern side of the courtyard at a depth of 80cm from the upper level revealed an earlier courtyard which is square on plan and smaller in dimension measuring 8 m. each side. This has brick walls, 1 m. wide and the inner side is paved with brick bats placed irregularly. A stone covered drain was also exposed running towards eastern side. The north eastern corner of the monastery has been provided with a flight of steps for approaching upper storey. The monastery has also evidences of having sockets in the wall below ceiling level supplemented with an offset below it which is running throughout the inner side of the wall clearly suggesting of wooden beams placed over it and inside the sockets.

Most significant is the provision of vaulted arches 1.94 m. high, 1.44 m. wide and 1.63 m. long windows over high rise wall of 60 cm. Another distinguished features in this monastery hitherto unknown in the Buddhist architectural plan is the projected back wall on southern side, similar to *pancharatha* style of an Odishan temple architecture. The central projection has been made preferably so extensive that it had accommodated an upper shrine chamber. This shrine chamber on the upper storey measuring 2m x 2m contains a stone pedestal for the deity, however the image is missing. Originally it had stone paved flooring but later on stones were covered with brick rammed jelly. A small drain was also found at the south eastern corner of the chamber.

The excavation has revealed a big structural complex designated as shrine complex on north-western side of the monastery. The complex is enclosed on three sides having



Plan of the Monastery & Shrine Complex at Udayagiri - 2

an entrance from east through a flight of steps. The complex consists of a courtyard with a verandah. The walls have carved niches on all three sides to accommodate the Buddhist images. Two miniature shrines have been provided, one each on northern and the other on southern side, both having door sills and pedestals. The provision of such a huge complex has not been found at Lalitagiri nor Ratnagiri or Udayagiri-1.

Another important finding during excavation was a small tank dug at the south-west corner of the monastery. The tank measures 6.70 x 6.20 m. with a maximum depth of 2 m. The walls of the tank are of bricks on three sides. While the northern retaining wall is sloppy from a high platform like structure.

Excavation has also revealed a prominent area where clusters of remains of chaitya, stupas and miniature shrines have been unearthed, all enclosed by a enclousure wall of brick and a long pathway outside the enclosure wall paved with stone most probably serving as both pathway and drainage for rain water. Structures of both bricks & stones have been found. The brick stupas can be ascribed to an earlier date than the stone stupas.

So far dating of the Buddhist monastery is concerned, it can be safely assigned to a period between circa 8th century & 12th century A.D. While the shrine complex, tank and stone votive stupas, both plain & decorative & later phase of brick chaitya were also contemporaneous to it. However, it can be presumed that the small size monastery lying buried under the thick debris over which the main monastery is built may be assigned a date preferably circa 3rd century A.D. This is also corroborated from the finding of a pillar fragment reflecting Gupta style and idiom, crude type of sprinklers and some red ware bowl types suggesting a date of circa 3rd century A.D to 7th century A.D.

Many sculptures, architectural fragments and votive stupas of different dimensions and styles have been recovered during excavation. Besides, the image of Buddha in central shrine and Hariti in porch niche & standing image in the shrine complex the site has yielded a host of various antiquities. They include images of Buddha, Avalokitisvara, Maitreya, Tara, Lokesvara, Manjusri, etc. Numerous heads of Buddha and Boddhisattavas have also been found. A miniature chlorite image of Ganesa is noteworthy. Many fragmentary stone inscriptions, terracotta seals and sealings containing dharani were also recovered during excavation. Important discovery among these was one seal reads as Simhaprastha suggesting the establishment known as Simhaprastha Mahavihara.

Other antiquities include bead of terracotta, iron and copper objects of daily uses. Among the other important findings mention may be made of two bronzes, one of Buddha and the other of Avalokitesvara. The ceramic industries have distinctly of two categories; red ware & grey ware. The upper levels were dominated by the grey ware while the lower yielded red ware. Important types found were crude type of sprinklers, jars, vases, lids, dishes, carinated handis, etc.

As stated, the monastery of Udayagiri-2 is unique among all due to the special features which are hitherto unknown so far in the architectural planning. So far the dating of the monasteries at Ratnagiri, Lalitagiri, Udayagiri-1 and Langudi is concerned, all become contemporaneous but plan of the monastery of Udayagiri-2 is different than others except monastery no-4 at Lalitagiri. Though almost all the monasteries have more or less *swastika* pattern in plan of the verandahs. The monastery of Udyagiri-2 and monastery No-4 of Lalitagiri have 'H' type with an additional row of verandah in to the planning.



Besides provision of ambulatory passage, upper shrine chamber, secret chambers in the monk cells, a miniature tank and a shrine complex give the monastery of Udayagiri a special identity in the monastery architecture of Odisha.

It has been established through the discovery of a spectacular monastic complex that this was a centre of great importance during its heyday and contributed significantly not only to the esoteric Buddhism but also to a great extent in the Buddhist art and architecture.



Rock-cut Panel at Udayagiri

Langudi

Sunil Kumar Patnaik

The hillock Langudi (Lat. 20°.12' N, Long. 86°.43' E), is another important Buddhist site that possesses the rare assemblage of rock-cut Buddhist heritage of Odisha. It is situated near the village Salipur on the right bank of river Kelua, a tributary of the Brahmani under the jurisdiction of Dharmasala police station in Jajpur District. The area in and around the Langudi hillock, which is a congregation of low lying hills is encircled by many other known Buddhist sites such as Vajragiri, Radhanagar, Kaima, Tarapur and Deuli.

This site was brought to public notice in 1992 by Harish Chandra Prusty in the company of Prof. K.S. Behera of Utkal University. The site was excavated during 1996-2002 by D.R.Pradhan of the Orissan Institute of Maritime and South East Asian Studies (OIMSEAS). The excavation exposed a monastery claimed to be Puspagiri vihar, a stupa claimed to be an Asokan construction, rock-cut votive stupas, rock-cut panel of stupas and images of Buddha and Buddhist divinities and two stone images again claimed to be of Emperor Asoka along with other material remains of a monastic establishment. In addition to these archaeological remains five unfinished rock-cut caves have also been discovered towards the east of the brick stupa near the village Panimuhani. While the stupa and monastery were


Excavated remains of Stupa at Langudi



constructed on the flat portions of the hill-top the rock-cut panels of votive stupas and images of Buddhist deities were carved on the exposed cliff rock-walls. Taking into account the distribution of the Buddist remains the site may be divided in to five sectors such as the stupa area in sector-I, Monastery area in sector-II, rock-cut votive stupa area in sector-III, rock-cut panel of stupas and *Panchadhyani* Buddhas in sector-IV and the small stupa area in sector-V.

The main stupa of the site is located in the northern end of the hillock. On plan of the stupa is rectangular at the base and square in elevation. At present it exists to a measurement of 22.86 m north-south x 18.28 m east- west x 2.74 m height with a diameter of 18.28 m. This earthen stupa is veneered at the plinth portion with dressed laterite block and at the elevation portion with burnt bricks. Staircase was provided in the southern side leading to the elevated part. As a measure of protection the entire stupa was also encircled by railings, which is attested by the discovery of 26 railings pillars (*thaba*). The excavation also yield other architectural members like cross bars (*suci*) and fragments of stone *chhatravali*. Seven terracotta sealings inscribed with Buddhist *Dharini* were also unearthed in the upper layers of the stupa. On palaeographical ground the characters of those *Dharini* may be placed in the 6^{th}-7^{th} centuries A.D. The excavation in this stupa area also unearthed two important specimens of stone images with engravings of the name of Asoka on their back as claimed by the excavator. While in one image the inscription in early Brahmi characters read as "*ranja Asokena*" in the other it reads as "*ranja Asoka*". Palaeographically the inscription is assigned to the 2^{nd} century B.C. The identification of Asoka is still a matter of controversy because nowhere in India even in the Pataliputra (modern Patna) where the remains of the Mauryan palace was excavated image of Asoka is yet to be discovered.

The excavation exposed the outline of a monastery with remains of khondolite stone walls and cells made of burnt bricks. With its entrance facing towards the north its layout plan is identical with

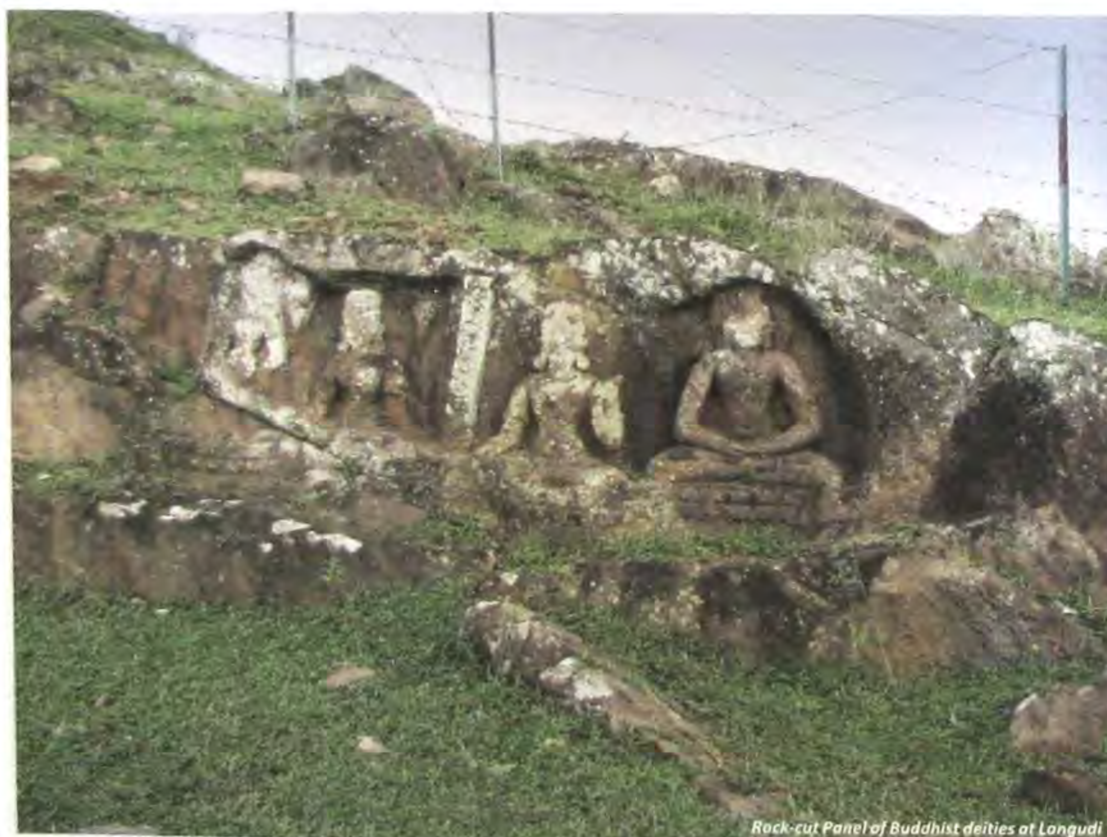

Rock-cut Stupa, Langudi

other monastic establishments of Lalitagiri, Udayagiri and Ratnagiri. In consideration of architectural features and nature of antiquities recovered during the excavation the excavator dates of the structure to the 6th-7th centuries A.D.

Remains of rock-cut votive stupa and images of Buddha are encountered on the north-east corner of the hillock, where from terracotta models of stupa and terracotta Buddhist images have been recovered during excavation. In one of the panels on the cliff is a votive stupa along with one *stupa vahaka*. Three small images of Buddha are seen here along with the symbolic representation of Buddha as lotus and future Maitreya as lotus bud.

On the southern end of the hillock are noticed rock-cut panels of Buddhist sculptures scooped out from the natural rock. The images are delicately carved in two compartments. In the first panel are seen *Dhyani* Buddha Amitabh in *dhyana mudra* seated on double petal lotus. The image is well proportioned with minute anatomical details. To the right side of Amitabh, is seen a rock-cut two armed Tara image, seated on a double petal lotus. She keeps her left leg on the lotus seat in *paryankasana* and suspends the right leg on a lotus stool. She holds the stalk of full bloomed lotus in her left hand while the right hand exhibits the usual *varada mudra*. Another image of Tara is carved on the extreme outer edge of the natural rocky oblong slab

Besides the Tara image a four armed standing image of Prajnaparamita is relieved on extreme end of the panel. The image is draped with an inner garment (*antariya*). The hairs of the head are in



Rock-cut Panel of Buddhist deities at Langudi



stylized form of a bun being tied on top by a plain stringed garland. Of the two right hands, upper one holds a rosary. Upper left hand is placed on the left knee and the lower left hand holds the elongated stem, of a full bloomed lotus surmounted by a book on the top. This image is partially exposed and from thigh downward it is buried under the debris.

There is another panel located about ten feet away from the first panel described above. Here, the crescent moon like rock-cut panel is relieved with Buddhist images along with the stupa at the centre with all components like circular drum, dome and *harmika*. The stupa, even though rock-cut, is provided with a *pradakshinapatha* or ambulatory passage. These types of stupa are found in the rock-cut caves of western India. The images depicted in the panels are of Avolokitesvara and Dhyani Buddhas. The two armed standing image of Padmapani Avalokitesvara is found carved on a double petal lotus facing north. The image stands in *tribhanga* posture without any sign of ornaments. Left hand holds an elongated stem with a full bloomed lotus while the right hand palm is displayed pressing the right hip. Three seated dhyani Buddhas are quite clear in their delineation, which perhaps originally constituted part of a composition of five Dhyani Buddhas generally found along with the stupas. One image of Dhyani Buddha carved adjacent to the Padmapani image is seated in *vajra paryankasana* on a lotus in an intense meditative posture with his palms resting one upon the other just above the cross legged feet. The right palm resting over the left bears a lotus motif at the centre. The other two seated *dhyani* Buddhas carved alike the first one, are in the posture *bhumisparsa mudra*.

The excavation of the site, of the many things, yielded two inscriptions in stone, which provide some clue for identification of the site. Noted historian and epigraphist B.N.Mukherjee who read the inscriptions of opinion that the inscriptions are written in early Brahmi characters of the 1st–2nd centuries AD. The first inscription was deciphered as "*Sri puspasabharagiraya*" meaning the mountain laden with flowers, while the other inscription was read as "*Puspagiri kanana haladharakasa praracha vasala*" meaning the ploughmen of Puspagiri garden. Such reading by the scholar led the excavator to identify Langudi with the celebrated monastery of Pushpagiri vihara *(Pu-sie-po-ki-li)* mentioned by the Chinese pilgrim Hiuen Tsang in ths travelogue *Sie-yu-kie*. Several other fragmentary inscriptions were also found in the site during the excavation. Two inscribed images, one of an individual male figure and another male figure flanked by woman on either sides have been identified by the excavator as emperor Asoka on the basis of inscriptions engraved on the back side of the stone sculptured slab that read as "*ranja Asokena*" and "*ranja Asoka*" respectively. The discovery of these inscribed sculptures from the stupa area led B.N.Mukherjee and the excavator to identify the Stupa at Langudi as one of the ten stupas originally built by emperor Asoka in Odisha as referred to by the Chinese pilgrim. Hence Langudi assumes significance among the Buddhist establishments of Odisha for possessing an Asokan stupa and a monastery identified as Pushpagiri.


Rock-cut image of Buddha at Langudi

Archaeological site Museum, Ratnagiri

Gopinath Jena

INTRODUCTION

Site museums under the Archaeological Survey of India, Government of India occupy a significant place and play a dynamic role in the history of Indian museums. The main aim of the survey is to maintain museums in the vicinity of sites to study the antiquities in the site itself considering the cultural importance and thus bringing history alive to the visitors. One can visit the site along with museum to understand the location of site, the place where the antiquities are collected and their natural settings. Therefore, the concept of site museum is important for the growth of tourism movement where people of different walks of life would visit the place. A lay man, scholar, researcher, devotee and travelers equally also took interest in visiting the archaeological sites and museums. For this reason, a site or a museum along with communication, accommodation, infrastructure and peripheral development occurred in order to attract the tourist both local and foreign. Hence, tourism and museum are interrelated.

Out of above said function of the museum, promotion of educational and cultural tourism is also an important aspect, where tourists visit to a monument, archaeological sites or a museum for their own interest, entertainment and literal pursuit. As we know, museum houses a large number of antiquities of varied nature such as- sculptures, paintings, iron objects, bronzes, ivory objects, coins, inscriptions and many others and therefore, it is obvious that it attracts different tourist for their curiosity. Apart from that, museum acts as an educational institution for historian, archaeologist, anthropologists, botanists and many other researchers and scholars. Museum also facilitates different students of schools, colleges and universities for dissemination of culture, history and heritage. Each and every object of a museum speaks about past history, society and their superb skills reflected in the object. For example, a bronze image tells about the religious affiliation of past society; speaks about the engineering skill of the past metal casting; narrates about the attitude and dress pattern of the then society and many others. Similarly, different objects in the museum have their own history, reflecting different aspects of past society. Therefore, museum or museum visit is a part and parcel of tourism industry.

One such museum, particularly a site museum is located at Ratnagiri, the famous Buddhist site of Odisha. From its conception till date it attracts huge number of tourists for its valuable treasures.

HISTORICAL BACKGROUND OF RATNAGIRI

The Buddhist relics of Ratnagiri, which had been hidden under the earth for several centuries, came to the notice of the scholars by Manmohan Chakravarti, the then sub-Divisional officer of



Jajpur in 1906. In 1927, R.P.Chanda the then Superintendent, Archaeological section, Indian Museum, Calcutta visited some of the sites of Odisha including Ratnagiri. The main objective of his visit was to collect some attractive sculptures for adorning his museum but he did not pay any attention to the mound and remains.

At the request of Birendra Nath Ray (Odisha Historical Association), Haran Chandra Chakaldar (lecturer, University of Calcutta) and Nirmal Kumar Bose explored the three hills of Lalitgiri, Udaygiri and Ratnagiri in the year 1928. Their findings are reported in the Modern Review. Chakaldar was first to stress the urgent need of protecting the site from the treasure hunters and wrote to the Archaeological Department for the thorough survey of the site.

Shortly after Chakaldar's visit, Narayan Tripathi published an incomplete copper Charter of Somavamsis in 1930. After the notice of above mentioned articles of the author, the general public recognized the antiquarian wealth. Thus, in this connection R.D.Banerji studied exhaustively about the sculptures. He personally felt that the *Pu-si-po-ki-li* (Puspagiri monastery) of Huien-Tsang was located at Ratnagiri. Devaprasad Ghosh made a comparative study of the images of Odisha (especially Ratnagiri) with that of Java and found some sort of similarities between them.

Subsequently, P.Acharya (special officer, Orissa Provincial Museum) composed the vast remains of Lalitgiri, Udaygiri and Ratnagiri as Puspagiri monastery and published in Odisha Review (Odisha Monument Special). Than S.C.Chandra, Assistant Superintendent, Archaeological Survey of India, published an article about the Buddhist images of Ratnagiri. In 1956, P. Mukharjee, Secretary of Mahabodhi Society of Orissa, published a brochure about the Buddhist relics of Lalitgiri, Udaygiri and Ratnagiri on the basis of works done by the earlier scholars. He felt that the city *Che-li-ta-lo*, mentioned by Huien-Tsang might have been situated near Ratnagiri. In his book, Buddhism in Odisha, N.K.Sahu for the first time made a systematic and scientific study of the growth and development of Buddhism in Odisha.

All these earlier works tempted Archaeological Survey of India (Government of India) to take over the charge of the site Ratnagiri and subsequently scientific excavation was conducted by the then Superintendent of Archaeology, Eastern Circle, under the direction of Debala Mitra in the year 1958 to 1961[1].

Ratnagiri, the jewel hill of Buddhist world located in the Bari block of Jajpur district in the State of Odisha and about 100 km. from Bhubaneswar, via Chandikhole. Due to its geographical location it acts as a pioneer Buddhist establishment in Odisha. The antiquarian wealth of the site came to light only after an extensive excavation was conducted by the Archaeological Survey of India. From the sculptural and epigraphic remains it is evidenced that the earliest Buddhist establishment at Ratnagiri was about 5th century AD and continued up to 13th century AD[2]. Thereafter it gradually lost it importance and deserted after some years. However, Buddhist activities continued in this area up to 16th century AD.

There is no sufficient information about the historicity of Ratnagiri in different sources like historical records, epigraphic or literary evidences. The only information regarding Ratnagiri is a copper plate

[1] *D. Mitra, Ratnagiri (1958-61), MASI, Vol.-I, New Delhi, 1981.*
[2] *Ibid, P.15*



charter of Somavamsi king Karna[3], found from the excavation. In later period, the Tibetan works also provide some important information about Ratnagiri. The Tibetan work particularly of Taranatha[4] (completed in 1608 AD) revealed that Ratnagiri was an important religious and philosophical academy of Buddhism and its contribution towards *Kalachakrayana*, an offshoot of the *Vajrayana*. It also mentions that towards the end of the life of king Buddhapaksha a *vihara* called Ratnagiri was built in the east of the kingdom of *Odivissa* (Odisha), on the crest of a hill situated near the sea where kept three sets of *Mahayana* and *Hinayana sastras* with eight group of *dharmas* (religious school ?) and five hundred monks.

The name Buddhapaksha as mentioned in the work of Taranatha is still not properly identified. However, Nalinaksha Dutta[5] identified him as the Gupta king Narasimha gupta Baladitya (first half of the 6th century AD). He believed that the name of Gupta king has been converted to Budhapaksha because he was a great envoy of the Hunas who were anti Buddhist.

From the *Si-yu-ki* of Huien-Tsang (639 AD)[6], it is clear that Buddhism was in a flourishing state in the country of *Wu-t'u* (Odra). According to him people of this country were indefatigable students and many of them were Buddhists. There were above one hundred monasteries, all of them belong to *Mahayana* sect. On the basis of Taranatha's work and evidence recovered from the excavation it is proved that Ratnagiri in its earlier period witnessed the *Mahayana* cult. So it can be assumed that Ratnagiri was a famous Buddhist monastic complex during the time of Huien-Tsang and it is one of the monasteries as depicted by him.

Out of excavation, various antiquities and structures were recovered and the mention may be made of *Maha stupa*, monasteries (no.1 and 2), monolithic and structural stone votive *stupas*, sculptures of various sizes and materials, potteries, bangles of different materials, inscribed stone slabs, copper plate, metal objects and other valuable materials. Apart from the literary references, the very name and fame of Ratnagiri is also attested by the find of monastic seals along with copper plate inscription. Hence, it can be assumed that Ratnagiri was a Buddhist establishment from 5th century to 16th century AD leaving behind so many archaeological wealth belonging to *Mahayana* and *Vajrayana* sects.

Archaeological Museum, Ratnagiri

Archaeological Museum Ratnagiri is one of the important site museum established by the Archaeological Survey of India. This museum is built on the northern crest of the Ratnagiri hill of Asia hill ranges at Ratnagiri village. Aesthetically planned the three terraced magnificent building of the museum is housing the antiquities and architectural remains of the site.

Before the establishment of the museum the antiquities were mostly kept at the site store room and in other places which deserved proper display for mass awareness highlighting the importance of the site pertaining to its rich heritage and culture. Moreover, these cultural treasures required to be properly safeguarded in a secured place. Thus the very need and idea of establishing a museum focusing

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[3] *D.C. Sircar, "Note on Ratnagiri plates of Somavamsi Karna," EI, Vol -XXXIII, PP 259-64.*
[4] *Chimu Lama and A. Chattopadhyaya (trans) Tarnish's History of Buddhism in India, P.144*
[5] *N. K. Sahu, Buddhism in Odisha, Utkal University, 1958, P-VII.*
[6] *S. Beal, The Life of Huien-Tsang, London, 1911, P.134*



the antiquities, culture and heritage of this part of the country is cropped up and Archaeological Survey of India took up initiative in this respect.

The construction of the building was completed in 1990 and after necessary arrangement the museum was opened to the public on 15th August, 1998. Since then, the museum remains open in all days from 9 AM to 5 PM except Friday. The museum consists of four big galleries with a long stepped corridor and rear side verandah, displayed with sufficient number of art objects and other antiquities hailed from the site itself. Important antiquities are displayed in the galleries and corridor, while the rest are kept in the reserve collection room.

The antiquities ranging from 5th -6th to 12th -13th century AD are the elegant stone and bronze sculptures belong to tantric Buddhism. The other objects include small votive *stupas*, sculptures of different medium dimensions in stone, bronzes, ivory, stone and copper inscriptions, inscribed potsherds, innumerable terracotta seals and sealings, glass bangles and coins. The museum is having 3535 nos. of antiquities. Out of which 244 antiquities are displayed in the galleries and corridors of the museum.

Among the displayed antiquities in gallery no-1 mention may be made of stone images of Buddha in various poses, Avalokitesvara, Khasarpana, Lokesvara, Manjusri, Tara and six-armed deity; all belonging to 9th to 11th century AD. Special mention may be made of an image of seated Tara and an image of Manjusri in *dhyana mudra* both of which are marked the excellence of modeling.

The important displayed antiquities in gallery no-2 include stone sculptures of Buddha, Boddhisattvas, Jambhala, Tara in various poses, Vasudhara, and Chunda. Special mention may be made of colossal Buddha head, image of Tara, Vasudhara and that of Buddha in *bhumisparsa mudra* over a *visvapadma*.

Gallery no-3 has been organized with images of Buddha, different *stupas* and some other Vajrayana deities. Besides these, images of Arya Sarasvati, Ushnishavijaya, image of Durga and Vajra-Tara deserve special attention. However, the images and objects in the wall showcases of this gallery are comparatively smaller in size.

In gallery no-4, miscellaneous objects have been displayed which include terracotta objects, seals and sealings, ivory objects, inscribed copper plates and others. The special attention of this gallery is the bronze images of Manjusri, Yamari and Tara. These bronzes have some affinity with bronzes of Nalanda and Jhewari (Bangladesh).

Besides, the entrance gate is adorned with 2 large sculptures of Avalokitesvara and Astamahavaya-Tara. Both the side of the corridor also have 16 nos. of antiquities. While the back side verandah displays 10 nos. of sculptural pieces.

CONCLUSION

Museum is a living culture plays multifarious role in shaping the society in diverse field of knowledge through its displays of artifacts both manmade and nature. Museums and its importance are emerged during 15th -16th century of Renaissance and Enlightenment of 18th century of Europe.



Due to impact of the intellectual development of human conscience, it is not only the material but also every sphere of life developed with scientific basis. However, we have now four phases of museum development.

(i) In the initial stage, museum was meant for only storing the objects of artistic and scientific interests.

(ii) The second phase was during 18th and 19th centuries when many museums turned to be a public institution.

(iii) In the third phase during 20th century, educational role of museum is given stressed, where all the artifacts are arranged for exhibition and the museum personnel tried to educate the public about their history, culture, heritage and scientific and technological traditions.

(iv) From 1970s, due to impact of mass tourism, museums are now more concerned with entertainment, tourism and income generation.

In present society, museums play many roles. It exists for the public benefit, utilizing the national resources both man and materials. Preservation, educating the public and entertainment are some of the functions and responsibility of a museum. Among the different functions, the important function of a museum are socio-cultural, educational and entertainment.

1. Socio-cultural: A cultural responsibility of a nation lies on the museums. It acts as a custodian of the natural, cultural, scientific and technological heritage of the society. In India, ASI and the State Departments of Archaeology have the responsibility for excavation and preservation of historical sites. Museum also provides the composite cultural ethos of our country. Their collection varied from different periods and regions and projects a part of our common cultural heritage. Museum is hence for the public and for the benefit of the society. The role of museum includes providing the public a wide range of aesthetic, cultural and emotional experiences as well as the knowledge about human past.

2. Educational: Though the collections, conservation and interpretation of the objects, museums play an educative role for the historical and cultural interest. The educational role of museum is enormous, particularly with regard to the children. Moreover, the museums are ideal place to impart education to people of all age- groups, interests, capacities and backgrounds. Frank Oppenheimer opines, "The whole point of education is to transmit culture, and museum can play an increasingly important role in this process. It is a mistake to think that preserving culture is distinct from transmitting it through education."

ICOM also recognizes the educative role of museums in following manner-

(a) Increasing the awareness of cultural heritage,

(b) Transmitting the essence of the evolving culture to new generations,

(c) Raising the awareness of other cultures.

Apart from this, in India so many museums are providing direct practical training courses on ancient arts and crafts of the country. Among them Salar Jung museum in Hyderabad, Archaeology Museum at Baroda and Birla industrial and technology museum, Calcutta are important.



3. Entertainment: Another responsibility of a modern museum is to entertain the public in order to increase the domestic as well as foreign tourists. Exotic things and attractive arrangements attract tourists for their curiosity and satisfy the urge for knowing about their past culture.

Over all, museum and its display attract the tourists; hence museum and tourism are interrelated. It provides both education and entertainment for the tourists. The domestic tourists discover their past through the museum, while the foreign visitors know detailed information about their destination country. However, at last it can be said that it is only the coordinated efforts of both the museum experts and the tourist planners could jointly be able to increase the tourist inflow to the museum by proper planning and vision and museum plays a vital role in promotion of tourism industry.


Archaeological Site Museum, Ratnagiri

Archaeology of Buddhism in Odisha: Issues and Challenges

Kishor K. Basa

Why Archaeology of Buddhism

Archaeology is variously defined as a 'soft science' and 'án expensive art' as well as 'á harmless hobby' of the middle class. It is, however, generally accepted as as a reconstruction of the past on the basis of material remains. Hence the primary objective of this essay is to assert the primacy of archaeology in the study of Buddhism. Another point is, what Gregory Schopen emphasizes, to draw attention to where religion as an object of investigation is to be located. The study of Buddhism in India has been, as Schopen further stated, 'decidedly peculiar' because of its overriding textual orientation, although archaeological and epigraphic evidence were also available. During 19[th] century, Burnouf – who was called 'the brilliant founder of the study of Buddhism' – emphasized the Sanskrit texts from Nepal and Pali texts from Ceylon as of primary importance in the study of Buddhism. Speaking in the same vein in 1975, De Jong stated that 'the study of Buddhism needs first of all to be concentrated on the texts'. Of course, he accepted that Buddhist art, inscription and coins have provided useful data, but he also pointed out that 'generally they can not be fully understood without the support given by texts'. This perspective implied, Schopen rightly inferred, archaeology as 'a handmaiden of history' and that not only must archaeology support and amplify the literary sources', it must also be supported and amplified by them; otherwise, 'it cannot be an independent witness' and 'cannot, therefore, tell a different story'.

The above perspective was not unique to the study of Buddhism. In his writing on 'éarly Christian archaeology', G. F. Snyder in 1985 referred to 'three mistaken assumptions' about sacred literature: (i) it is assumed that literature represents rather accurately the historical situation when actually it may have a tendentious purpose', (ii) 'it is assumed the literature speaks *cum solo voce* when actually other voices have been ignored, repressed or assimilated'; (iii) 'it is assumed the literature represents a reflective or literary level of popular religion whereas literature, and practice often stand in tension with each other'. Speaking about the Buddhist texts, Schopen felt that such texts 'may not even have been known. to the vast majority of practicing Buddhists – both monk and lay, whereas it is axiomatically assumed that they not only were known, but were also important'; 'not only were 'read', but were also fully implemented in actual practice'. Schopen emphatically stated, 'if archaeology and epigraphy are to be in the service of a 'history' based on written sources of the kind, then they are going to have to 'support and amplify' something that very probably did not exist; they are going to sit quietly in a corner spinning cloth for the emperor's new clothes'. In order to drive his point home, Schopen showed the divergent inferences drawn from epigraphic and literary texts on two issues of Buddhism – personal property of individual monks and the doctrine of *Karma*. Understood in this perspective, archaeology



of Buddhism implies emphasizing archaeological sources and equally important, like the historical sources and hence not as a mere 'handmaiden of history'.

Besides, Buddhism has not been emphasized the way it deserves in the early medieval historiography. For example, while the 'Feudalism' school led by R. S. Sharma regarded religion as superstructure of feudal economy by emphasizing tantricism as the product of brahmanical colonization of tribal area through landgrants, the Integration Polity model of Hermann Kulke highlights the legitimation of political authority through cult appropriation (Jagannath Cult). Some structuralist historian emphasized a dynamic relation between religion, economy and society. It has been rightly pointed out that all these models ignored the importance of Buddhism and hence the emphasis on Buddhist archaeology.

Buddhism and Legitimacy of Colonial rule

During the nineteenth century, it was Alexander Cunningham, the first Director General of Archaeological Survey of India (set up in 1861) who emphasized Buddhism much. Writing in 21st century with a benefit of hindsight as well as from historiographical point of view, his emphasis on Buddhism had important implications. Supporting the prevalence of Buddhism implied that Brahmanism (Hinduism) was not the only religion in ancient India. If people could embrace Buddhism in ancient India, the implication is that there was no harm in embracing Christianity in the modern time. It is generally argued that an important cause for the decline of Buddhism was the incorporation of tantric and other esoteric practices. Likewise one could say that the 19th century India was full of superstitions and hence, the civilizing mission of the colonial rule was necessary to arrest India from its decline. Thus, the legitimacy of colonial rule is also linked with the study of Buddhism.

Archaeology of Buddhism in Orissa: Issues and Challenges

In his classic *Buddhism in Orissa*, N.K. Sahu has emphasized literary and art historic sources including sculptures. One of the approaches was to identify place names from Buddhist texts and to emphasize the importance of Orissa in the study of Buddhism. He even stressed that Padmasambhava was born in Orissa, an argument which has been argued afresh in a recent volume edited by Bimalendu Mohanty. However, such arguments are not free from controversy.

Another issue which has sharply divided the academic world of Odisha is the question of the birth place of Buddha at Kapileswar near Bhubaneswar on the basis of an inscription from Kapileswar. In fact, this argument was made first by Chakradhar Mohapatra during a few decades earlier. Taking a clue from Mohapatra, A. K. Tripathy and his group have been vociferously arguing in favour of Buddha's birth in Orissa. On the other hand, a historian Kailash Dash has refuted point by point with regard to Buddha's birth place in Orissa, in his Paramananada Acharya Memorial Lecture organized by Bikalpa Sandhani Mancha. In fact, the title of his talk in Odia was 'Buddha was not born in Odisha'. While no one would deny the issue of Buddha's birth place as a valid historical enquiry, the argument in favour of it backed sometime ago by a powerful state apparatus, appears to overshadow other important issues related to Buddhism in Odisha.



Odisha has witnessed the different forms of Buddhism – Hinayanism, Mahayanism and Vajrayanism. While the rock cut elephant at Dhauli and Kaima are argued to be relics of Hinayana phase, there is a plethora of evidence of Mahayana pantheon from more than one hundred sites. The vajrayana relics are found among other places at Ratnagiri. While Langudi, Udayagiri and Lalitagiri have traced back the archaeology of Buddhism to late centuries BC, the earliest evidence of monastery at Ratnagiri comes from about fifth century AD. A general trend in the study of Buddhism is in a lineal manner in terms of origin, efflorescence and decline. Such decline is argued to be because of the incorporation of tantric elements which are said to have alienate Buddhists from the original teachings. Such linear approach to the study of Buddhism has been challenged in some contemporary discourse on Buddhist studies. For example, in his study on Buddhism in Orissa Umakant Mishra has argued that different religions used certain common baseline concepts. The origin of the baseline could be Brahmanical or Buddhist, but they formed part of the ritualistic behaviour and belief system of followers of all religions. Mishra called it the shared cultural context and poly religious landscape.

Discussing the markers of archaeology of Buddhism, Dilip Chakrabarti has stated that one or all of the three architectural elements should be present at a Buddhist site; the stupa, the chaitya worship hall containing a stupa, and the vihara or the monastery. Although broadly it is correct, site like Ratnagiri contains temples with Buddhist pantheon also. Such temples are also important part of the sacred landscape of Buddhsim. This in a way blurs the distinction between stupa, chaitya and vihara as typically Buddhist and temples as typically Brahmanical. Likewise, apsidal form is usually associated with Buddhsit chaitya. However, H. P. Ray has shown that how apsidal forms are also available in case of Brahmanical temple. The question is who appropriates whom or whether the question of appropriation is at all adequate in answering such questions.

The linkage between Buddhism and trade has been discussed often. First, from textual sources Buddhism is said to have been more liberal to foreign trade than Brahmanical literature. Second, Buddhist sites are often on the ways of important trade routes. Third, the support base of Buddhism was primarily the merchants and traders. Understood from an India Ocean perspective, early historic Odisha was also linked with trade network. A number of early historic ports – known from both textual and archaeological sources – are known. Manikpatna in Chilka was an important port . Although it is difficult to trace the evidence of textile and ivory – the two most important items of trade from Orissa as known from textual sources. other archaeological evidence of trade with South-East Asia such as knobbed ware, beads of both semi-precious and glass have been found from port and urban sites like Manikpatna, Sisupalgarh and Radhanagar. Although these products can not be regarded as typically of Orissan origin, they are indicative of Odisha's participation in the the Bay of Bengal network in an Indian Ocean perspective. Interestingly, as regards the knobbed ware which was first reported from Sisupalgrah in Odisha – the knob has been interpreted as Mount Meru and the circular lines as representing some kind of mandala.

Talking about the Buddhist sites in India, Dilip Chakrabarti rightly points out that one of the primary necessities is 'to try to understand these religious establishments as archaeological sites in their geographical and settlement contexts'. Such approach is also the need of the hour. Of course, some good beginning has been made in this regard by some young scholars like Umakant Mishra and Milan Chauley. There are still some problems. First, archaeology of Buddhism has been mostly emphasized



in coastal Orissa because of the concentration of sites. Despite some preliminary work, not much emphasis has been given as yet to archaeology of Buddhism in central and northern Orissa. Besides, there is hardly any emphasis on pottery in the otherwise celebrated report on Ratnagiri by Debala Mitra. Only a few scholars like Jiban Pattnaik have written on this aspect. Besides, a number of inscribed potsherds are yet to be read which would certainly throw light on Buddhism in Orissa.

Another approach could be studying the biography of a site indicating multiple affiliations. Hence it is important to study the social history of sites like Dhauli, Ratnagiri etc.

An important issue is to distinguish between the text and context rather than trying to squeeze the context to fit into the text. Such emphasis on context would help to identify Buddhism as it was practised. It is heightening to note that Orissa has rich history of Buddhism for about 1500 years from late centuries BC from sites like Langudi, Udayagiri and Lalitgiri to about 12th century AD. The recovery of relic caskets from Lalitgiri is wellknown. From 5th century AD onward there was both horizontal expansion of Buddhist sites and vertical expansion in terms of plethora of Buddhist pantheon. Orissa stands unparallel in this regard. According to Umakant Mishra, there are fifteen forms of Avalokitasvara, ten forms of Manjushri, tweleve forms of Tara, numerous Panca Dhyani Buddhas, Gautama Buddha and life (like descent from heaven etc.) and numerous gods and goddesses associated with one of the five Dhyani Buddhas found in Orissa.

From the historiographical point of view, while emphasis was earlier given on monks, their esoteric practices, especially during Vajrayanism in Orissa, recent work such as that of Umakant Mishra emphasizes Vajrayanism as án organised social religion". He also stressed on the instrumental aspect of such religion as practised by lay worshippers. The plethora of votive stupas at Lalitgiri, Ratnagiri bring home the importance of lay worshippers as well as their support to the cause of Buddhism. Another aspect is the incorporation of different elements such as tantric elements from local indigenous people, to make it more laity-oriented.

To conclude, one could say that there is enough scope to move away from the text bound study of Buddhsim to an archaeologically oriented study. Of course, this does not mean ignoring textual sources entirely. This implies that historical geography could be a good beginning by identifying places mentioned in the texts with archaeological sites. But this is just a firts step. It is heartening to note that the archaeological study of Buddhism in Orissa has lost its innocence and has already started the arduous journey of unravelling the complex dimension of Buddhism in Orissa both at horizontal and vertical levels by analysing and interpreting archaeological and epigraphic remains.

A Glimpse into Dance and Music in Odisha during Buddhist Period

Priyambada Mohanty-Hejmadi

According to Mahatma Gandhi "Music connects the finite with the infinite". Therefore, it is not surprising that for centuries. music has been a key part of religious rituals in all religions. It has been a medium to touch the soul. As with other religions, the Buddhists have profusely used music in their religious rituals. They range from ancient chants to devotional music.

Buddhist tradition of music has its origin in India from the time of *Vedas* (1500-2000 B.C). It came from *Sama Veda* the oldest treatise on music which provided the roots of *Sabdavidya* (the science of sound) and *Fan-bei* (heavenly with harmony sung in praise of Buddha). For hundreds of years, the ***sutras*** of the Buddha were passed down orally, largely through chants. Out of the two streams (*Hinayana* and *Mahayana*). *Mahayana* traditions often expanded on the songs and included instruments including horns, flutes, and drums.

It is said that Buddha himself used poetic chants and *gathas* to teach *Bhutatathata* and the universal truth of human life. This was a means of easy comprehension so his disciples could memorize and recite them. *Bhiksu* Patha was among the best contemporary singers during the Buddha's time. In course of time Buddhist music became a means of promoting the *Dharma*, spiritual sentiment and purification of the mind.

The spread of Buddhism also contributed significantly to the cultural mosaic of the Country. Historically, there was a dramatic change in the religious and cultural scenario of Odisha during the spread of Buddhism after the Kalinga War. Several travelers have referred to the Puspagiri University run under the *aegis* of Hinayana Buddhist *Acharyas* in Odisha. Although there is no agreement on the exact location of the University, it is known that *Bhikshus* in large numbers were residing in the diamond triangle of Udaygiri, Lalitgiri and Ratnagiri. As a matter of fact many of the *Charyapadas* of the "*Boudhhagana O Doha*" were written here.

The origin of the Odia literature can be traced to "*Bauddha Gana O Doha*", otherwise known as *Charyapadas* (a palm-leaf manuscript of the 8th-12th century discovered in early 20th century written by the Buddhist *Siddhas* of Orissa. The Odia language begins to appear in inscriptions with Odia scripts in temples, copper plates, palm-leaf manuscripts etc. Traces of Oriya words and expressions have been found in inscriptions dating from the 7th century AD. The *charyapadas* have direct relations to Odia language as well as Odishan music.

Amongst the persons who contributed were Acharya Lui Pada (681 A.D.), Sabari Pada (681 A.D.) and Sabari Pada (717). According to the eminent scholar *Mahamahopadhya* Hara Prasad Shastri



who discovered the *"Bauddha Gana O Doha"* in the Royal Darbar Library of Nepal, the composers were inhabitants of Odisha. Later based on his research, Karunakar Kar has provided evidence to the fact that all the composers of the *Charyapadas* were from Odisha. Since they were written between 7th to 10th century, they were not influenced by north or south Indian music (Mohanty,1997). It is accepted that the *Charyapadas* and *Geetis* were the oldest forms of the language and music of Odisha.

Charyageetis are 50 dohas written by 25 Siddhacharyas. The language is purely of eastern India prevalent at that time. The linguistic experts opine that during the emergence of the local languages there was a time when the whole of eastern India was using this language (Prakrit in Prachya or eastern part) in the transitional period. It was a congregation of Odia, Bengali, Maithili and Assamese. The language used by the C*harjyasahitya* is close to modern day odia and hence can be easily understood.

Relation to Odishi Music:

Although Bharata Muni in his *Natyashastra* (2nd century A.D.), mentions that there was a distinct system of music in Kalinga, there is no clear record of it. However, the *raga* and *ragini*-based music (A *raga* is one of the melodic modes used in Indian classical music, *the ragini is* a term for the "feminine" counterpart to a raga),was first used during the *Charjyasahitya juga* (era). It was only after this period that Shri Jayadeva used r*aga* and r*aginis* in his *Geeta Govinda* in the 12th century (Das. 2000 and Mohanty, 1997).

The ragas *charjyageti* are close to the ragas used in Odishi musical system. The *Siddhacharyas* were *sangitadharmi* (musical). They were sung during religious ceremonies. Compositions by *Acharyas* Lui Pada (681 AD), Sabari Pada (681 AD), and Sabari Pada (717), were composed in specific *ragas* which have been part of Odishi Music since that time. Some of the *chhandas* (attributes precursor to *ragas*) mentioned in Charjyagetis are Pattamanjari, Pattamanjari Gouda, Malasi, Malasi Gouda, Mallari, Gurjari, Ramakri, Deshakha, Bhairabi, Kamoda, Baradi, Sabari, Aru, Debakri, Dhanasri, Bangala, and Indratala. These *ragas* in modified forms are essential parts of the modern day Odishi music. The legendary musicologist Samgadev in his treatise Sangitaratnakara (13th Century), has said that the *chhandas* and *talas* (metre) used in *Charyageetis* are distinctly devotional in characteristics.

Dance during Buddhist Period:

The history of ritualistic association of dance and music in Odisha has to be considered in the light of the religious traditions prevalent during the different period. In the post-Kharavela era, from the third century AD, Buddhism began to flourish and continued for five centuries after which the Brahminism gained ascendancy. Mahayana Buddhism was patronized and encouraged by the Bhaumakara Kings who ruled over Odisha till the later half of the 8th century AD. However, towards the end of this period, the rigid school of Buddhism showed signs of mellowing and transformed into a more worldly and tangible form of Buddhism known as Vajrayana. Vajrayana Buddhism encouraged creative activities all over Orissa, specially the *Assia* range of hills-



Lalitagiri, Udaygiri and Ratnagiri in Jajpur district. The Buddhist constructed shrines of representatives of the dynamic art of this period. The door jambs, grills, lintels and architraves of the shrines often carry carvings which include dance figures of both men (Fabri, 1974; Patnaik, 1993) and women (Fabri, 1974). By the 6th century, one can see excellent sculptures in clear *tribhanga* pose, with beautifully proportioned body carved with elegance and feminine charm in Kosaleswar temple in Bolangir district (Fabri, 1974).

Vajrayana Buddhism contributed to the evolution of a new and enlarged pantheon of Buddhists, embracing several Buddhas, their counter-parts and emanations. What is relevant here is that some of these gods and goddesses have been represented in dance poses. Heruka, Marichi, Vajravarahi, Achala and Aparajita are some of the Buddhist deities who are represented in dance sculptures in Udayagiri, Lalitagiri, Ratnagiri, Alamgiri, Udla, Khiching, Coudwar, Baudh, Solampur, Ayodhya, Khadipada and Astaranga. Fabri (1974) makes a special mention of an image of a dancer in the sacred precincts of the great monastery at Ratnagiri dated around 850 AD. The author himself saw a beautiful miniature figure of *darpana* in a charming pose on the outer wall of the temple in Udaygiri. But there is no representation which is comparable to the panels depicting dance and music of Sanchi, Amarabati, and Bharhut here in Odisha.


Rock-cut dancing panel at Langudi

Interestingly, a reference to Buddhist cultural heritage comes from an article dated 1912 entitled "*Deva Dasis*" by the author "anonymous". Since it is written in English it can be assumed that it was written by a Britisher. Perhaps an article on *Deva Dasis* (*Maharis* in local terminology), was a sensitive subject at that time as the author discusses their plight. However, what is relevant here is that according to "Anonymous", the *Deva Dasis* who sing and dance in the Jagannath Temple of Puri, are the chronological successors of the Buddhistic *Sthaviras* or *Theras*, who sang devotional songs or *gathas* (Mohanty Hejmadi and Hejmadi Patnaik, 2007, page 35).

Thus, Buddhists have enriched Odishan culture and have contributed significantly to the evolution of its language and music.

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Buddhism: Odisha and Asia

Abasara Beuria

During my diplomatic assignments abroad, I had the good fortune to serve in some countries with rich Buddhist heritage viz Sri Lanka, Myanmar and Japan. In my interaction with the local dignitaries in those countries I became aware of the strong link between Odisha and the country concerned in the past history. Sri Lanka was in turmoil in the late eighties of the last century. It was in this difficult circumstance that I had visited Dalada Maligawa, the temple of sacred Tooth Relic in Kandy which gave a glimpse of the historical bondage between Kalinga and Sri Lanka.

Sri Lanka's bond with Kalinga in ancient times is shrouded with legends and episodes inscribed in Sri Lankan's chronicles. According to legends when the Buddha died, his body was cremated at Kusinara and his left canine tooth was retrieved from the funeral pyre by one ascetic who gave it to king Brahma Dutta. The belief that who so ever possessed the sacred Tooth Relic had the divine right to rule led to constant wars among the rulers and in the 4th century the Tooth Relic was in possession of king Guhasiva of Kalinga who feared that it would fall in the hands of his enemies and sent the sacred Tooth Relic to Sri Lanka with his daughter Princess Hemamali and her husband Dantha Kumar. According to some scholars the Tooth Relic was brought from Dantapur which could be identified with the present day Puri of Odisha. According to the same legend, Hemamali hid the relic in her knot of hair-do and the royal couple disguised as Brahmins voyaged in a ship which faced turbulence of the sea and finally reached the coast of Sri Lanka in the year 371. Sri Lankan king received the Tooth Relic with great veneration and desired that an annual Perahera to be organized in Honour of the sacred Relic facilitating public viewing.

The Tooth Relic is regarded as a symbolic representation of the Buddha. With the arrival of the sacred Tooth Relic Sri Lankan society witnessed socio-cultural changes and transformation in value system art and crafts etc. Kalinga and Sri Lankan relationship was so deep and strong that Kalinga rulers were invited to rule that country beginning from Nissanka Malla followed by Vikramababhu II, Chodaganga, Sahasamalla, Dharmashoka, Mahadipada, Lokissara and Queen Lilavati from 1187 A.D. to 1212 A.D.

Dipavamsa depicts that Asoka sent his son Mahendra to Sri Lanka to spread Buddhism during the rule of king Tissa and later his daughter Sanghamitra accompanied by eight families of Kalinga sailed from Tamralipti to organize the Order of Nuns in that island. Emperor Asoka also sent a sampling of Boddhi tree on that occasion to Sri Lanka. There are ample instances it seems inscribed in records indicating visits of scholars, pilgrims from Sri Lanka to Kalinga and visits of members of royal families

of Kalinga to that country in the past indicating the strong socio-religious and cultural bonds between Kalinga and Sri Lanka.

Myanmar now: Burma then forty five years ago was a difficult assignment when I was posted as an Indian diplomat in Rangoon then and Yangoon now. However, limited visits to the interior of the country and rare interactions with the local scholars revealed the close relationship between Odisha and that part of the South East Asia.

"*Srikshetra*" perhaps a Buddhist colony mentioned by Chinese traveller Hiuen Tsang which the local people called " Tharekittara" most likely named by migrants from Kalinga as the coastal town of Puri of modern times appears to be the only place known as *Srikshetra* in India. The excavations of *Srikshetra* in Prome area of Myanmar give striking resemblance of architectural forms of stupas and temples of Pyu kingdom of Myanmar and Chelitaloching of Odisha coast depicted by Hiuen Tsang. It is also surprising that the Hindu colonial settlement covering the area from Rangoon to Pegu was once known as " Uttkaladesa". According to Buddhist legends Tapussa and Bhallika, the two merchants of Utkala were gifted with the hairs of Buddha after his enlightenment. Some Buddhists of Burma strongly believe that the two merchants were actually from their country and the hairs gifted by the Buddha to them are kept in famous Shwe Dagon Pagoda of Rangoon. It is quite possible that close relationship between Utkala of India and Utkaladesa of Myanmar have resulted in partly or wholly transfer of sacred hairs from Utkala of India to Utkaladesa of Myanmar. Scholars have found series of place names in Odisha connected to Brahmadesa a name by which earlier Burma was known in India.

There are divergent views regarding the first migration of Indians to Japan. India maintained its supremacy in maritime trade and transport in the Bay of Bengal and cultural dominance in the South East Asia from 3rd century B.C to 12th century A.D. or longer. According to some historians the first known Indian to reach Japan may be Bodhisena, a Brahman Buddhist high priest who was entrusted the role of Master of Ceremony for the consecrating ceremony of the great Buddha at the Todaji temple of Nara in 752 A.D. He and his disciple were engaged in propagating Buddhism as well as Indian language, culture such as Sanskrit, music and dance etc. But one of the major festivals of Japan known as Gion festival of Kyoto celebrated every year in the month of July attended by a million people indicates strong link with ancient Odisha. It would appear Gion festival started originally to worship Hindu deity with prayers to expel epidemics. When epidemics spread in Kyoto region, people prayed to Gosheersh, the guardian deity of Gion for countering epidemics and Gosheersh is believed to be originally the deity of Mount Malay of the south end of the Eastern Ghats of India. This is how the Gion festival originated and continuing without interruption for the last 10 centuries. The main feature of the Gion festival is the parade of 31 giant chariots (wheeled floats) through Kyoto's roads. The origin of this chariot festival is somewhat appear to be a borrowed concept or copy of Rath Yatra (chariot festival) of Jagannath temple of Puri.

Against this backdrop, the recent excavations of Buddhist triangle in Lalitagiri, Ratnagiri and Udayagiri have brought to light the rich Buddhist heritage of Odisha with its remains of majestic stupas, monasteries, stone sculptures, viharas and relic-caskets. The exotic images of Halahal Lokeswar of Megheswar temple, Bajrapani of Lalitgiri, rock cut elephant of Dhauli,Bajra Barahi of Chowdwar along with sitting and standing Buddha of Lalitgiri and Ratnagiri are rare and exotic examples of



excellence reached in Buddhist art during the evolution of Buddhism in Odisha from 2nd century B.C to 13th century AD. Odisha over the centuries witnessed the growth of rich Buddhist heritage. The Buddhist vestiges are now scattered all over the State. It is therefore not only important but also essential to conserve and protect the magnificent Buddhist heritage for the posterity and the world to know. A small step to popularize the Buddhist heritage in the international arena will be to attract tourists from developed countries and countries like Japan, Thailand China, Taiwan, Sri Lanka and Myanmar with long tradition of Buddhism. Tourism alone will help the local economy to grow, generate employment and preserve the rich Buddhist heritage.


Standing Buddha at Lalitagiri

The Ports of Kalinga and the Spread of Buddhism

Amiya Kumar Pattanayak

It is generally believed that one of the reasons for the Asokan invasion of Kalinga was to gain access to the flourishing seaports of Kalinga. The vast Magadhan Empire was a land locked territory, for which any powerful ruler would think in terms of having access to the overseas activities. As such Kalinga did not constitute a part of the the Magadhan Empire till 261 BC. Chandragupta Maurya had not conquered it, for whatever reason. Asoka took a long time in preparing himself for the conquest. Since the Mauryan Empire already consisted of a vast area, naturally enough Asoka thought of overseas expansion. Therefore the first target of Ashok was Kalinga, which had many flourishing sea ports by then. The Asokan edicts at the strategic points of Jaugada in Odisha, Amaravati in Andhra Pradesh and Girnar in Gujurat prove the point that the emperor was interested in overseas activities. At that point of time it was never meant to be missionary activity because by that time he was not a Buddhist. It is another thing that by the end of the war the priorities of Asoka had undergone a dramatic change. A *Chanda* Asoka had become a *Dharma* Asoka.

The horrors of Kalinga war and the subsequent conversion of Asoka in to Buddhism are well known events of history. Whatever be its impact on history of India in general, its impact on the history of Buddhism in particular is lasting. Buddhism, in spite of being a great faith, a popular faith was restricted to a few regions of India. It was a regional religion. The missionary activities of Asoka made it an international religion. As a matter of fact Buddhism is almost non-existent in India today yet it is the official religion of many Southeast Asian countries. And for this the entire credit goes to Asoka.

Kalinga had many flourishing ports like Tamralipti, Paloura (Dantapura), Chelitalo. These ports acted as the hub of Buddhist missionary activities. As such Kalinga figured in the Buddhist map of India much before Asoka. The first two disciples of Buddha, Tapassu and Bhallika were the two merchansts from Utkal. The missionary activities of Asoka further strengthened the spread of Buddhism in Kalinga. Tissa, the brother of Asoka choose Kalinga as the place of his final retirement and Asoka built a monastery for him at Bhajakagiri Vihara. Dharmarakshita, the preceptor of Tissa and a great propagator of Buddism, also spent his last days at Bhojakagiri Vihar with Tissa.

The ports of Kalinga played an active role in the spread and propagation of Buddhism abroad. They became the hub of the overseas missionary activities. It is believed that the tooth relic of Buddha and the sapling of Bodhi tree went to Sri Lanka through the Kalingan port of Paloura (Palur/ Dantapura) for which it acquired the name of Dantapura. Many leading Chinese Buddhist pilgrims have utilized the Kalingan ports for their visit to India and back. Fahien, Huen Tsang and I Tsing have profusely referred



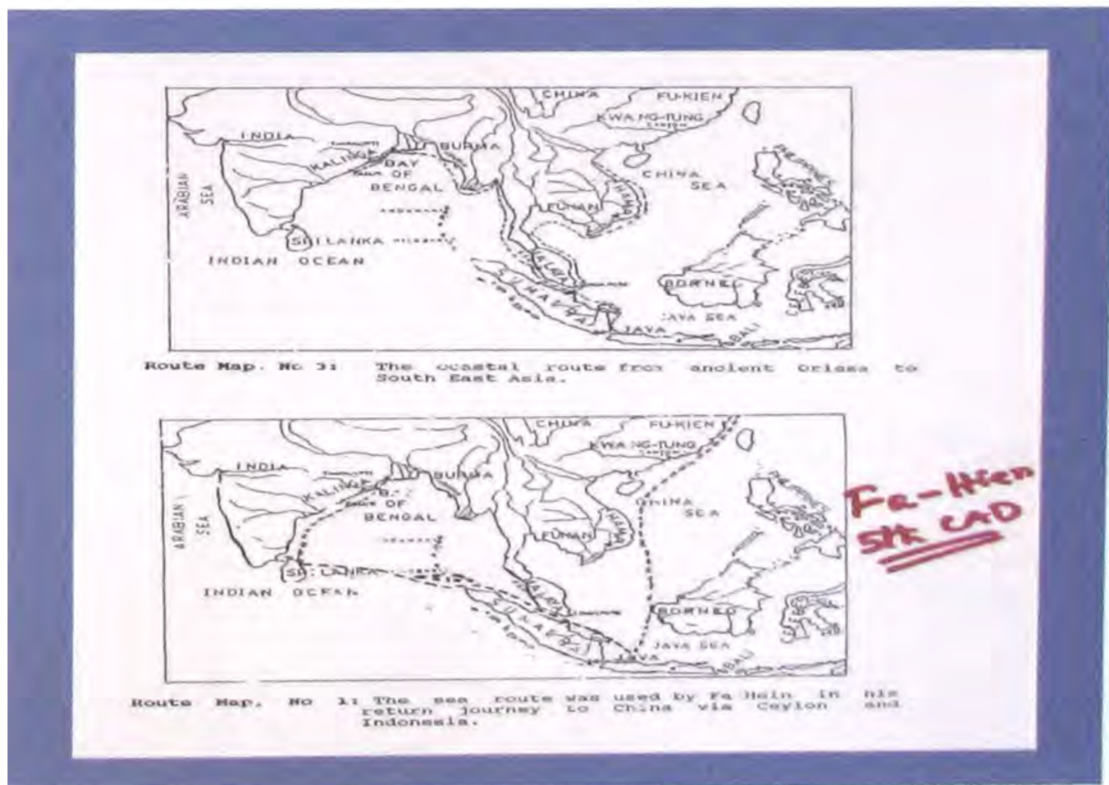
to the ports of Kalinga. Mahendra and Sangha Mitra, the brother and sister of Asoka respectively sailed to Sri Lanka from the port of Tamralipti.

The famous Chinese pilgrim Huen Tsang traveled in India through land and has referred to the port of Che-li-ta-lo which, according him was near the shore of the ocean had many Buddhist monasteries around with lofty constructions and very artistic images. Huen Tsang himself had visited the town and has described it to be a place from where the glowing light emanating from the tooth relic of Buddha in Sri Lanka at a distance of about 20,000 li could be seen by him.

The Chinese pilgrim Fahien (5th C A.D.), during his return journey, sailed from Tamralipti up to Sri Lanka and then to Indonesia and China. His voyage has been elaborately described in many sources.

I Tsing came to India in 7th C A.D. through the port of Tamralipti. He reached Tamralipti from Nicobar and returned through the same route.

The Odishan ports of Palur, Tamralipti and Dantapura have been profusely referred in the Sri Lankan and Chinese sources. Though trade was the main purpose of interaction yet missionary activity did have its share as the references are found mostly in religious texts like Dathavamsa and the Jatakas. We do not have enough recorded evidence to the fact that the ports were widely used by the missionaries yet since water route was the main means of transport and we have reference to the use of the route by royal personage like Mahendra and Sanghamita and important pilgrims like Fahien and I Tsing, others must have used the same route for journey to Sri Lanka and other South East Asian countries.



Route Map. No 3: The ocastal route from ancient Orissa to South East Asia.

Route Map. No 1: The sea route was used by Fa Hein in his return journey to China via Ceylon and Indonesia.



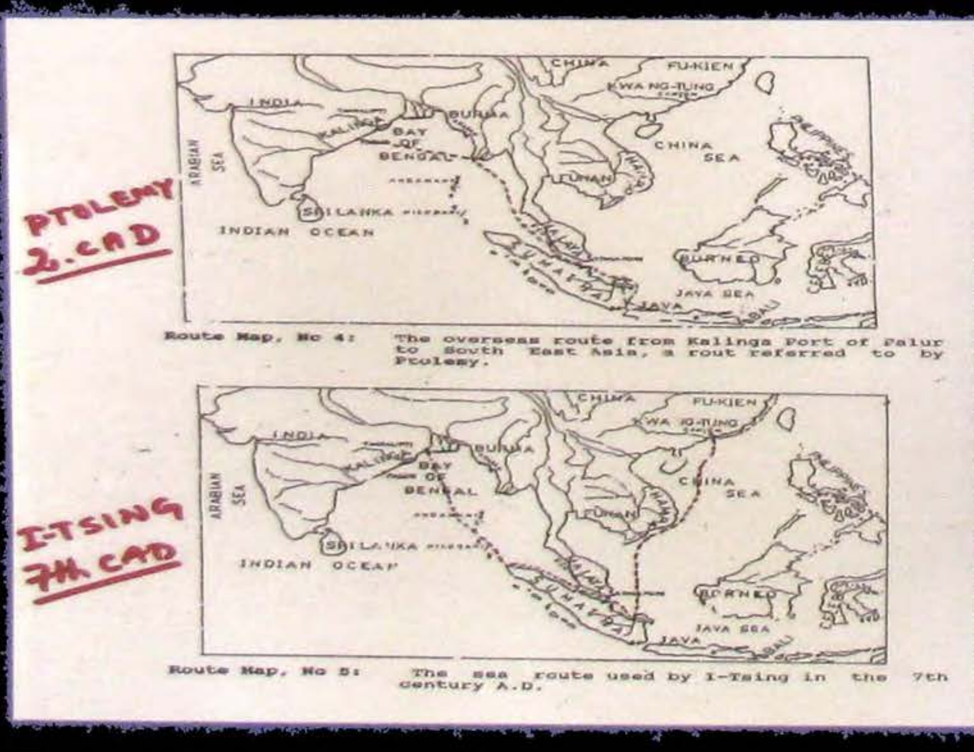
IMPORTANT BUDDHIST PILGRIMS VISITING ODISHA



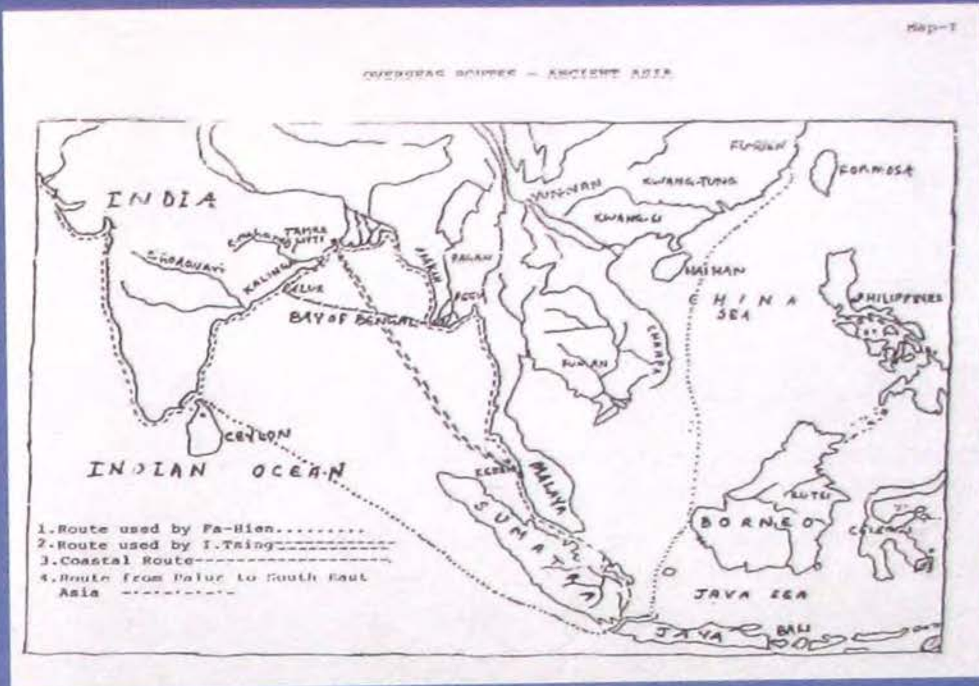
1. Fahien 4th CAD
2. Huen Tsang 639 AD
3. It sing 7th CAD

Huen Tsang travelled through land and found Buddhisim in a flourishing stage in Wu-tu (Odra) with more than one hundred monasteries and a large number of monks.

He has made special mention of Pu-sie-P'o-K'i-Li or Pushpagiri which has been identified by many with Ratnagiri, Lalitgiri and Udayagiri.






Sea Routes, the Buddhists took
Map-I
OVERSEAS ROUTES – ANCIENT ASIA
INDIA
TAMRALIPTI
GODAVARI
KALINGA
PALUR
BAY OF BENGAL
PEGU
CEYLON
INDIAN OCEAN
YUNNAN
KWANG-TUNG
KWANG-SI
FORMOSA
HAINAN
CHINA SEA
PHILIPPINES
CHAMPA
MALAYA
SUMATRA
BORNEO
JAVA SEA
JAVA
BALI
1.Route used by Fa-Hien..........
2.Route used by I.Tsing
3.Coastal Route
4.Route from Palur to South East Asia

Vajrayana as a this-worldly (*Lokika*) religion: Perspectives from Archaeology of Buddhism in Odisha

Umakanta Mishra

Vajrayana (Adamantine) Buddhism arose in eastern India in 5th century AD and found substantial presence for about seven centuries in Odisha. This form located itself as an integral part of Buddhism. The *Tattvaratnavali* section of *Adhavayavajrasamgraha*, a Buddhist text of 10th century AD, considered Buddhism as one religion (*Eka Yana*) which was further divided into various *yanas* (vehicle) in its long historical evolution (Shastri 1927). According to the text Buddhism is broadly divided into Hinayana and Mahayana. Mahayana Buddhism consisted of *Paramitayana* and Mantrayana. The latter is broadly divided into Vajrayana, Sahajayana and Kalacakrayana. In Vajrayana, the emphasis was on proper recitation of the *mantras* in ritualised context in which *vajra* is used as a ritualised object. It is also called Vajrayana (Adamantine vehicle) because like *vajra* (the thunderbolt), the 'Absolute' (identified with *sunya*) is firm, substantial, indivisible, impenetrable, incapable of being burnt and imperishable (*Hevajra tantra* II: 37). Sahajayana, as the name suggests, aims at realising the ultimate and innate nature of the 'self' as well as of the *dharma* and it is *sahaja* because it prescribes the way in the most natural way i.e. by following the path along which human nature itself leads him. *Kalacakrayana* is associated with the development of wrathful deities in Vajrayana Buddhism and involved *kalacakra* ritual. Some other texts distinguish between Vajrayana and Mantrayana Buddhism, and consider the latter to be of later period and offshoot of Vajrayana, but no such tight boundary can be drawn between the three forms of esoteric Buddhism even though each of them retained their distinguished character (Nakamura 2007: 321).

The normative goal of tantric Buddhism is the attainment of *'bodhicitta'*, which is a state of *mahasukha* (great bliss). This is an ineffable state. The summon bonum is described both in earlier Buddhist literature as well as in Brahmanical literature as an ineffable state and hence, the emphasis on *mahasukha* is essentially a continuum of earlier tradition even though the nomenclature changed in this period. However, the soteriological means, it prescribes, distinguishes Vajrayana Buddhism from earlier *yanas*. In Buddhism of the early period, the highest state of *Nibbana* is located either in the next birth as in the career of *bodhisattva* (in Mahayana Buddhism) or at the termination of one's rebirth as in canonical Buddhism. However, the Vajrayana was unwilling to postpone this soteriological aspiration to future existence; for them, salvation is an imminent goal to be achieved in the present and immediate existence (*The Guhyasamaj Tantra*: 167).



Vajrayana Buddhism as an exoteric religion

However, Vajrayana Buddhism was not an esoteric religion alone. It existed as an exoteric religion as well. It involved consecration of stupas, rituals, worship of many gods, goddesses, Buddhas and Bodhisattvas, and adherence to many practices of Theravada and Paramitayana.

Vajrayana Buddhism also involved use of *dharanis* (magical spell) and worship of Buddhist deities in the form of concentric circles (*mandalas)*. There are *stotras* (litanies), and vows (*bratas*) which originated in the Mahayana period but which were further expanded in the Vajrayana period. There are numerous texts which elaborate the proper way of worship of deities. The tantric texts have been classified into four classes: *Kriya tantras*, which treat the ceremonies at the building of temples, images of gods, etc; *Carya tantras* which the practical cult; Yoga *tantras* which deal with the practice of *yoga* and *Anuttora yogatantra* which deal with higher mysticism. The *Guhyasamaja tantra, Hevajra tantra* and others belong to the *Anuttora* varieties. Two important texts of the Mantrayana form are the *Mahavairocana sutra* and *Sarvatatahagatatatvasamgraha*. These twin texts form the basis of Japanese Buddhism and were composed and taken away by the Buddhist monks, Subhakarasimha and Amoghavajra, who were associated with ancient Odisha. It was this popular, laity-oriented and this worldly (*lokika*) aspects of Buddhism that have been briefly dealt here.

History and Archaeology of Vajrayana Buddhism

Recent archaeological excavations and explorations have brought to light more than 130 Buddhist sites in Odisha. Most of these sites flourished between 7th to 12th centuries AD, even though the nucleus of some of these sites, like that of Udayagiri, Langudi and Lalitgiri, go back to pre- and early centuries of the Christian era. Some of these Buddhist establishments were not only spatially vast but also showed remarkable temporal continuity of more than a millennium. There are four important clusters of Buddhism in coastal Odisha. The most important being Birupa-Kimiria-Chitrotpala cluster in undivided Cuttack districts. Prominent Buddhist sites are Chowdwar, Brahmabana, Rameswar, Lalitagiri, Ratnagiri, Vajragiri, Langudi, Kolangiri and many other sites. The other cluster is in the Daya valley: Daya and Aragarh are the most important sites. The third cluster of Buddhist sites are in the Praci valley. The fourth cluster is located in the Devi and Lower Mahanadi in Jagatsinghpur. In the Middle Mahanadi and Brahmani valley the prominent Buddhist sites are Baneswarinasi, Talcher and Boudh. These sites contain Buddhist sculptures of Buddhist gods and goddesses, with *dharnis* and *mantras* inscribed on them, seals and sealings of the monasteries and monks, votive stupas which attest to the pilgrimage of the devotees. The sites also contain many stupa and sculptural mandalas.

Odisha as cradle of Vajrayana Buddhism

Odisha was one of the early centres of Vajrayana Buddhism. The Abhisambodhi Vairocana image of Lalitagiri is inscribed with a *mantra* on the back slab. This *mantra* appears in chapter six of the *Mahavairocanabhisambodhi* (a Vajrayana text which was taken to China by Subhakarasimha in 8th century AD) and reads "*namah samantabuddhanam a vira hum kham*", and in the text appears in a context where the *samadhi* means the "diamond play victorious over the five *maras*, the non-apprehension of the six destinies, and omniscience", while the term *Vira* refers to the Enlightenment body (Wayman



& Tajima 1992:13). This image can be dated to 7th century AD. According to the Tibetan monk Taranatha (17th century) *acarya* Pito brought *Kalacakra Tantra* to Sambhala and other texts, which He taught at Ratnagiri-*mahavihara* (Sahu 1958: 148). The Buddhist text *Blue Annals* (15th century) credits Cheluka, who read *Kalacakra Tantra* at Ratnagiri-mahavihara, of introducing the *Kalacakra Tantra* in Sambhala (Roerich 1949, 1953, II: 755). Cheluka's association with Ratnagiri monastery was also highlighted by other Tibetan texts as well (Mitra 1978:18).

There is abundant indirect evidence in the form of biographies, legends from Tibet and China associating Odisha with early texts on *mandala*s. The Chinese records refer to one ruler of Odra, Subhakaradeva (660–758) introducing Tantrayana Buddhism in China at the beginning of the 8th century. He arrived at the Chinese capital at the invitation of Tang Hsuan-Tsung. Subhakarasimha was a central Indian prince who studied at Nalanda and Ratnagiri. He visited to many countries including Sri Lanka in a merchant ship. In time, he proceeded to Gandhara from where he travelled to China (Yi-liang 1945). Included among the texts which he brought to China were the *Mahavairocanabhisambodhi*, which he translated into Chinese in 725 AD, and an iconographic copybook in his own hand of the *mandala* (*mandala* is a concentric circle in which deities are assigned particular position and direction.) deities of the *Sarvatathagata-tattvasamgraha*, the latter surviving in early Japanese copies and known as the *Gobushinkan* (Yamamoto 1990(tr) *Mahavairocana sutra*).

He also made an iconographic copybook in his own hand of the *mandala* deities of the *Sarvatathagata-tattvasamgraha* (*Sarvatathagata-tattva-samgraha* 1981). This text survives in Japan and known as *Gobushinkan*. Both *Sarvatathagata-tattvasamgraha* and the *Gobushinkan* emphasises the importance of Mahavairocana and the interrelated *Mahakarunagarbhodbhava- and Vajradhatu-mandala*. These two *mandala*s form the basis of Japanese Shingon Buddhism and, according to Japanese legends, were transmitted by Mahavairocana to Vajrasattva who kept them for several hundred years within an iron *stupa* in South India until they were recovered by Nagarjuna (Snodgrass 1988 I: 111-19).

That Odisha was indeed the cradle of *mandalas* and *Tantrayana* is further known from the Tibetan texts. *Pag Sam Zang* and the *Blue Annals*, which refer to Sarah, also known as Rahulabhadra as introducing *Guhyasamaja-tantra* to Nagarjuna (Roerich 1949 I: 359-360). Further, Rinpoche Padmasabhava, who took Buddhism to Tibet from India in 8th century A.D, belonged to Odiyana, which has been identified with Odisha (Mohanty 2012).

Vajrayana as an exoteric religion: Some evidence from Buddhist sites of Odisha

Some of the most important features of Vajrayana Buddhism as a religion of the laity incorporating popular, instrumental aspects of the religion are the followings:

1. Worship of Bodhisattva, *Panca* (five) *Dhyani* Buddhas, Bodhisattvas, gods and goddesses who have emanated from five *Dhyani* Buddhas:

Vajrayana Buddhism conceptualised the Buddhist cosmogony in terms of Buddhas, Bodhisattvas, gods and goddesses who have emanated from Adi Buddhas and Panca buddhas (Bhattacharya). In Odisha there are many sculptural evidence of *Panca Dhyani* Buddhas – Aksobhya in the east in



bhumisparsmudra, Amitabha in *dhyanamudra* facing west, Amoghasiddhi in the north with snakehood over his head or without it in *abhaya mudra*, and Ratnasambhava facing south in *varada mudra*. Udayagiri's Mahastupa contains these *dhyani* Buddhas in these alignments, with the exception that Amoghasiddhi in the north was replaced by Vairocana in the north. *Dhyani* Buddhas have been found from many Buddhist sites.

The most important Bodhisatatva in Buddhism as well in Odishan Buddhism was Avalokitesvara. At least 14 forms of Avalokitesvara have been found from Odisha. They were as follows: .Cintamanicakra Avalokitesvara (Ajodhya in Baleswar District, Ratnagiri and Siddhesvar temple in Jajpur) 2. Cintamani Lokesvara (Bhubaneswar Odisha State Museum), 3. Khasarpana Lokesvara (Ratnagiri, Achutarajapur, Baneswaranasi, etc), 4. Lokanatha (Udayagiri, Lalitagiri, Jajpur, Rameswar temple in Boudh, 5. Harihara (?) Lokesvara/ Avalokita in Dharmacakra-mudra, 6.Vajradharma/ Rakta Lokesvara (Ratnagir,A chutarajapur, Haripur-Aragarh and Siddhesvara temple in Jajpur) 7. Sadaksari 8. Jatamukuta, Lokevara (from many places) 9. Sankhanatha Lokevara (Boudh, Udayagiri, now in San Francisco Museum) and Mudgala 10. Amoghapasa Lokesvara (Solampur, Ratnagir, Udayagiri and other places) 11. Sugatisandarsana Lokesvara (Udayagiri, Solapua Maa temple, Cuttack, Dharmasala in Odisha State Museum) 12. Halahala Lokesvara (Achutarajapur, Meghesvara temple in Bhubaneswar) 13. Standing/ seated Avalokitesvaras in in *varada mudra* in many palces 14. Visnu Lokevara (Siddhesvara temple) 15. Simhanada Avalokitesvara from Baneswarinasi. In total approximately 150 images of Avalokitesvara have been documented by me from different sites.

Similarly, Tara cult was very popular in Odisha. Tara is found in the niches of 99 monolithic stupas of Ratnagiri. Though the *Sadhanamala* describes many forms of Tara, the classical Tara *mantra Tare Tuttare Ture svaha* is only reserved for 11 forms. In Odisha all these forms are found except Mrtyuvacana Tara and Vasyadhikara Tara. Some of the forms of Tara which are found from different sites are 1.Tara in *lalitasana, varada mudrae* 2. Standing Tara, 3. Astamahabhaya Tara, 4. Simhanada Taram 5. Khadiravani Tara, 6. Mahattari Tara, 7. Mahasri Tara, 8. Dhanada Tara, 9. Four-armed Sita Tara, 10. Four-armed Durgottarani Tara, 11. Vajra Tara 12. Cintamani Tara.

Manjusri is the Buddhist god of wisdom and knowledge, and hence is represented in sculpture holding a sword and *Prajnaparamita* book. The sword, called *prajnakhadga* in some *sadhanas*, invariably in his right hand, is intended to cut asunder all ignorance, while the book, in his left hand, is the means of attaining transcendental wisdom. Nine forms of Manjusri have been found from Buddhist sites of Odisha. Some of the forms of Manjusri which are found in the Buddhsit sites of Odisha are as follows: 1. Siddhaikavira, 2. Dharmasankha Samadhi, 3. Dharmadhatuvagisvara, 4. Arapacana Manjusri, 5. Manjuvajra 6. Manjuvara, 7. Manjughosa, 8. Maharajalila Manjusri, 9. Vajraraga, 10. Two-armed with book on *utpala* and *varada mudra* (non-textual) – both standing and seating.

The cult of Astabodhisattva (eight Bodhisattvas) are quite popular in Odisha. They appear in free standing or as part of sculptural *mandalas* surrounding a central Buddhas in the back slab and pedestal. The Astabodisattavas wear Samantabhadra, Maitreya, Lokesvara, Ksitigarbha, Vajrapani, Akasagarbha, Manjusri and Sarvanivaranaviskakambhin. Besides, these eight Bodhisttava, Bodhisattva Candraprabha has been found in Odisha.

As the entire Buddhist pantheon has been conceptualised as emanating from the five *dhyani* Buddhas, gods and goddesses, as also Bodhisattvas, belong to one of the *kulas* (families) of the *dhyani* Buddhas. The following gods and goddesses of Aksobhya family have been found from Odisha: Candrosana (Ratnagiri), Heruka (Achutarajpur, Chowdwar, Ratnagiri), Hayagriva (Lalitgiri, as ana attendant of Avalokitesvara, he is found in many Buddhsit sites), Krsnayamari Ersama, Ratnagiri, Jambhala (numerous places), Trailokyavijaya (Achutarajapur, Ratnagiri), Sambara (Ratnagiri). Goddesses belonging to Aksobhya family have been found from Odisha: Janguli (Haripur, Kuruma), Parnasabari (Ratnagiri). Vasudhara (Udayagiri, Ratnagiri) and Nairatma (Trivenisvara temple, Tiruna). Other gods and goddesses of Amoghasiddhi, Vairocana, Amitabha and Ratnasambhava family have been found from various other places. Suffice to conclude that the diversity of Buddhist pantheon in Buddhist sites of Odisha is richest in India and show the popularity of various deities in Odisha.

2. *Mandalas:*

Mandalas (concentric circle) forms an integral part of Vajryana religion. A *mandala* is an arrangement of deities conceived of in sets laid out along the axes of cardinal points around a centre (Gellner 1996:190). A *mandala* is divided into five sections, while on the four sides of a central image or symbols are disposed. at each of the cardinal points, four other images or symbols are placed (Tucci 1970). The Buddhist *mandala* consists of a series of concentric magical circles, containing figures of Buddhist divinities. In the formation of *mandala* in the *Guhyasamaja Tantra* (6th century AD), each Tathagata was given a direction, a *mantra*, a colour, a *prajna* and a guardian of the gate (Bhattacharyya 1968: 45). From the Buddhist sites of Odisha five types of *mandalas* are found–1. The *stupa mandala* with four Dhyani Buddhas flanked by two Bodhisattva each as in the Udayagiri stupa; 2. Sculptural *mandalas* of eight *Bodhisattvas* around a Buddha on a single stone slab; 3. Four × four *Bodhisattvas* surrounding four *Dhyani* Buddhas with the fifth one at the centre; 4. free-standing *Bodhisattvas* forming a *mandala* and the last type being the *mandala* diagram on the back of image. The last category– *mandala* diagram– is incised on the back of Jambhala image at Ratnagiri which consists of two concentric circles along with the Buddhist creed, a *mantra* and letters and numerous inscriptions representing Jambhala, Vasudhara, dance deities, deified paraphernalia and musical instruments (Mitra 1981 I: 230–232).

3. *Dharanis*: Vajrayana as religion of magical protection

Dharanis were Buddhist magical words believed to power and efficacy. The use of *dharanis* (*dharayati anaya iti*– by which something is sustained) as protective spells was very popular in this period. Numerous *dharanis* in clay seals are found from Ratnagiri. Vasubandhu in the *Bodhisattvabhumi* categorised four kinds of *dharanis – dharma dharani, arthadharani, mantradharani and the Bodhisattvakshantilabha dharani* (Winternitz 1933: 380-87). From 7th-8th century onwards, the Buddhist *dharanis* replaced *Pratitya-samudpada* in dedicatory *stupas*. These *dharanis* when placed inside a votive *stupa*, is believed to have suffuse the latter with energy, like a sort of electrical charge, and can be immensely beneficial. An inscription of Odisha dated to 10th century states that the construction of a single *caitya* (*stupa*) with a deposit of a *dharanis* inside it confer on the donor the merit of the erection of one lakh of *Tathagata caitya* (*Epigraphia Indica vol* 31 171–174). I-tsing echoes this prevalent



belief when he testifies that the people when construct a *stupa* put in the *caityas* two kind of *sariras*: (1) the relic of the Great Teacher; (2) the *Gatha of causation*. If we put these two in the image or *caitya*, the blessing derived from them are abundant (Takakusu 1966: 150-151). Ratnagiri, Lalitagiri and other sites have yielded *stupas* having *dharanis* in them.

Table 1: Various *Dharanis* and their Functions

Dharanis	Function
1. The sutra on the *dharanis* for protecting children	1. For the protection of children
2. (i) *Mahapratisara dharanisMaha-pratyangira-dharani* (ii) *Vasundhara dharani*	2. Invoked for longevity
3. *Maha Pratyangira-dharani*	3. Invoked to ward off evil and endow with all powers to do good to the devotees
4. *Maniratna sutra dharani*	4. Recited to dispel diseases and disaster
5. *Pancaraksa (five Protective spell) dharani* (i) *Mahapratisara* (ii) *Mahasahasra Pramardini* (iii) *Mahamayuri* (iv) Maha –sitavati (v) Maharaksa-*mantra*nusarini	5. For protection against sin. Disease and other evils
6. *Usnisavijaya dharani*	6. Efficacious in curing diseases and prolonging life
7. *Vajravidarananama-dharani*	7. To ensure robust health
8. *Pisachi Parnasavarinama-dharani*	8. to ward off disease.

4. Shift from monks to Gurus and Sidddhas:

Integral to Vajrayana Buddhism was the centrality of a *guru* and a *yogini*. Initiation into Vajrayana, both for laity and monk, required ritual. A *guru* who is an accomplished one can do this. An accomplished one in Vajrayana traditions requires various practices including the need of a female partnership. Through this logic Vajrayana established a married priest system who could act as *guru*, initiate the new to its fold. Dumont summarises this process in which "an individualistic soteriolgy is in fact used to define another hereditary group. Tantricism combined mysticism and ritual to great effect. It gave value to the individual. Yet at the same time, the emphasis on secrecy, the necessity of a *guru* and the importance of sexual partner and therefore, marriage, Tantricism also provided a Sanskritic idiom for the religion of the group (Dumont 1980: 187–191).

Odishan Buddhism saw a long tradition of *gurus*. The caryapadas refer to successions of *Gurus* (Kar). The Avalokitesvara inscription of Khadipada in Jajpur district refers to Mahamandalacari (who is adept in *mandalas*) Rahulacari, who has been identified with Rahulabhadara, Sarah. Similarly, the Avalokitesvara inscription of Udayagiri contains an inscription in proto Nagari script of about 9th century AD, which contains a *dharani* and the name of Padmasambhava. Padmasambhava took Buddhism to Tibet (Sahu 1958). There are many *carya* songs which attest to the long successions of *Gurus*.



5. Vajrayana as an Instrumental Religion

The widespread presence of various gods, goddesses and Bodhisattvas underlies the vibrancy of the Buddhism in Odisha. In our opinion, the worship of these goddesses was clearly instrumental in nature. Instrumental actions are those behaviours, which are oriented "to changing the state of the world as a means to the end of one's subjective experience (Southwold, 1983: 185). If a prayer, a spell, in its correct formulation tends to achieve the purpose for which it was recited, will be characterised as instrumental. To take an instance, if a childless woman goes to Hariti and worship her in the correct manner, perform the enjoined rituals, we will conclude that the prayer is an instrumental mean to achieve the desired end to get a child. The desired goal (getting a child) leads to change in one's subjective experience. Prayer or performance of rituals in this situation will be considered as an instrumental means while the deity performs an instrumental role.

Vajrayana Buddhism catered to the devotional need of the masses by inventing Buddhism, where one finds numerous Buddha, bodhisattvas, gods and goddesses, both in peaceful and wrathful moods. Each god and goddess was assigned an instrumental role to fulfil the everyday needs and aspirations of the masses. The germ syllable (*bijamantra*) of each deity is believed to possess magical powers and recitations of these *mantras* guarantee fulfilment of desires (Mishra 2009).

6. Other evidence of Vajrayana Buddhism as *lokika* religion: votive stupas, plaques, terracotta amulets

In Odisha as well as in other Buddhist sites of India a number of sacred objects like votive *stupa*s, terracotta plaques, seals and terracotta amulets have been found. Terracotta seals and sealing of monastery and private monks and lay people have been found in plenty in Ratnagiri, Nalanda and Bodh Gaya, etc. The short inscriptions on these seals and sealing refer to the donor, his socio-economic status, place to which he belongs to and other details which point out the wide support base of early medieval Buddhism. In fact, these seals and sealing of different persons prove that early medieval Buddhism, far from being confined to monastic establishment and its esoteric secret practices, enjoyed wider social support.

The other material artefacts - votive stupas - attest to a more general and popular support base of Buddhism. The votive *stupa*s can be categorised into three types: structural, monolithic and clay votive *stupa*s. In Odisha, one finds the first two varieties while clay votive *stupa*s have been found from the archaeological excavation of Sarnath and Maha Bodhi. The monolithic *stupa*s can be classified into two further categories: *saririka* and purely votive. The *saririka stupa*s have small socket at the base to put the *dhatu*. However, the overwhelming numbers of the monolithic stupas are votive. Votive *stupa*s of these varieties exhibit a great amount of variations. In sheer number the votive *stupa*s of Ratnagiri even outnumber Bodh Gaya. In Ratnagiri more than 700 monolithic *stupa*s have been exposed by excavation in the maha-*stupa* area and area in front of monastery 2 alone. The plain or decorated *stupa*s with image in their niches numbering 270 constitute the largest group among the monolithic votive *stupa*s of Ratnagiri. Among the Buddhist divinities in these niches, Tara outnumbers others. The other deities in descending order various Buddhas, Avalokitesvara and Manjusri respectively as discussed in Chapter 3 on evolution of Buddhism in Odisha, Tara became quite popular from 6th century onwards replacing Avalokitesvara as a Saviour deity. Many different forms of Tara have been found in Odisha. The popularity of the deity owed to the belief that she protects the devotees from many perils.



Amulets and plaques of terracotta have been found from Ratnagiri, Lalitgiri and Udayagiri and also from Buddhist sites like Bodh Gaya and Nalanda. Amulets are worn as a charm to ward off evil. While the plaques are affixed to a structure and represent a donation by the devotee they also represent memorabilia to be taken to their homes. One feature, which differentiates an amulet from the plaque, is the loop in the former to be moon as a pendent. Ratnagiri has yielded both while Bodh Gaya and Nalanda principally have plaques only. In Lalitgiri, two slate plaques of Brahmanical divinities namely Ganesa and Mahisamardini Durga have been unearthed apart from terracotta plaques of animals. While I noticed one terracotta Buddha figure with loop, others are usually plaques. Ratnagiri museum displays some beautiful terracotta of Buddha in *bhumisparsa-mudra*. Apart from the plaques, four moulds have been discovered from Ratnagiri to produce plaques. From the impression taken for the mould 'the person responsible for the mould was a man of skill and artistic vision' (Mitra 1983 II pl. CCCXVI, IA).

7. Containment of extreme elements of Esoteric Buddhism

The soteriolgy of Vajrayana is the attainment of *sunyata*, which can be achieved by esoteric means, but as an exoteric religion, it is more akin to *Sravakayana* and Mahayana. The similarities with *Sravakayana* and Mahayana were over the worship of Buddha, chanting of *mantra*, monastic ritual like *Caityavandana*, etc. The *Samvarodaya Tantra* (17.1-6) had described the characteristics of a *vajra* master, which include the ideas of Theravada, Mahayana and Vajrayana (Tsuda 1974: 274) . The continuities with earlier *sravaka* practices and the fact that Vajrayana existed in a shared cultural mileu characterised by temples, brahamncial gods and goddesses made Vajrayana Buddhism to contain the extreme elements in its exoteric version. There are two reasons to support such a formulation. First, there is not a single Buddhist male god found embracing his *Prajna*, which is an integral part of Vajrayana ritual. In fact, the Buddhist *tantras* betray traces of a process of routinisation of these extreme practices. In fact, some important Vajrayana texts, like the *Hevajra Tantra*, betray an attempt to routinise many esoteric Tantric practices. It says, "First the precepts should be given, then the ten. Then he should teach *Vaibhasya*, then the *Sautantrika*. After that he should teach *Yogacara*, then the *Madhyamika*. After he knows levels of the ways of Mantras then he should begin on *Hevajra*. The pupil who lays holds with zeal will succeed. There is no doubt." (*Hevajra Tantra II* 90). Moreover, it is to be noted that many of the Buddhist deities who trample on Hindu divinities are largely absent in Odisha and India. This seems to be a conscious decision by the Buddhists. On the other hand, Buddhism developed an elaborate pantheon structure and rituals for the laity. On the other hand, Vajrayana Buddhism shared the worship of brahmanical divinities and ritual practices.

Conclusion

The paper tried to argue that Vajarayana variety of Buddhism developed and achieved great saliency in Odisha. It was an instrumental and social religion and numerous innovations it made were aimed to make the religion more this worldly (*lokika*) and social. Gods and Goddesses were introduced, rituals elaborated, *stotras* and *bratas* were written to make it more instrumental and social. These innovations made the religion widespread and laity-oriented. Laities thronged to various Buddhist centres, donated votive *stupas* and took away with them terracotta plaques, amulets and sealing s of Buddhas,



bodhisattvas, monks and monasteries. These objects transformed the spiritual energies of the Buddhas, sacred centres to the household. These innovations took place between 5th to 12th century AD at a time when the brahmanical religions made temples, provided land grants to *brahmans*, popularised tithes and wrote *sthalapuranas* to make various *tirthas*. Once historians accept a poly religious rather than predominantly Puranic Hinduism landscape of early medieval Odisha, as the above historical evidence suggests, they need to change the angle of historical inquiry and address the question of poly-religious landscape, religious equations in a poly religious contexts and dynamics of religions and society and religions in this vibrant and dynamic period of the Indian history.

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Buddhist Trail in Odisha

Biranchi Mishra

Formed as a separate state of the Indian Union in 1936, modern Odisha, located on the eastern coast, comprises parts of the ancient and powerful kingdoms, which, at different periods of history were known as Kalinga, Utkala, Odra and Kosala. With a bountiful of nature and rich cultural heritage, it is a fascinating state of ancient glory and modern glamour, a happy blending of old world charm and new world charity, a treasure house of unforgettable memories.

It's a lavish spectacle of enchancing natural beauties - over 480 kms of coastline with wide & sandy beaches, sprawling lakes & reservoirs, about 35% of evergreen forest with tropical mangrove & teeming wildlife (white tiger/ gharial crocodiles/ olive ridley turtles/ elephants/ hundred of birds species), precipitous waterfalls, bubbling hot springs and meadows. Though rich in mineral wealth, Odisha is basically an agrarian state producing some of the finest variety of rice.

Where nature has made the state so lovely with liberal bounties, the sons of the soil have made it lovelier by embellishing it with cultural creations - age old monuments since 3rd CBC, time honoured temples since 7th CAD, colourful fairs & festivals, scintillating dance & music, communicative art & crafts, typical textiles, a happy coexistence of the best of religious faiths - Hindu, Jain, Buddhist and Mahima and a rich tribal culture. Almost all the dynasties, which ruled over Odisha, substantially contributed to the cultural growth of the territories and earned a pride of place in history. The legacy of the heritage, manifest in art, architecture, sculpture, painting, music and all that human hands are capable of creating, is still living.

Odisha thus offers a variety of attractions for domestic and foreign tourists among which, Buddhist Heritage has a unique place of its own. Buddhism in Odisha is as old as the religion/philosophy itself. From the days of the Buddha in the 6th century BC till about 12th century AD and even beyond, it flourished here unhindered for more than fifteen hundred years. After the bloody Kalinga war in 261 B.C in Odisha, Buddhism got a new lease of life (it was virtually reborn) and history took a u-turn as Emperor Asoka became instrumental in spreading the message of peace across the globe and export Buddhism to Sri Lanka, Far-East and South East Asian countries. Discovery of a golden casket containing the bone relics, probably of the Tathagata or one of his chief disciples from Lalitgiri, has enhanced the sanctity of the ancient land.

Thanks to the religious tolerance of all and patronage of some, of the rulers, Buddhism continued to be practiced in ancient Odisha in all its forms and schools like Theravada, Mahayana, Vajrayana, Kalachakrayana and Sahajayana. While Kapilavastu, Bodhgaya and Saranath were places associated



with Lord Buddha's life, Odisha was associated more with his teachings. Consequently, a large number of Buddhist establishments came up and huge edifices were created through out the length and breadth of the state. Beginning from the oldest rock cut elephant near the Rock Edicts of Ashoka at Dhauli (and also at Jaugarh), magnificent monuments like *Stupas*, *Chaityas*, *Viharas*, colossal images of the Buddha, Bodhisattva and other divinities of the Buddhist Pantheon built over centuries stand witness to the hoary past. The Chinese Traveler Hieun T'sang records to have seen more than one hundred Buddhist monasteries including excellent centers of learning like Pu-si-po-ki-li and Po-lo-mo-lo-ki-li during his visit to Odisha in 7th century AD. Museums like Ratnagiri, Lalitgiri, Khiching, and Bhubaneswar also have on display many Buddhist antiquities.

How deep Buddhism has pervaded into the Odishan culture can be judged from 'Gita Govinda' where saint poet Jayadev has described 'Buddha' as an incarnation (*Avatara*) of Lord Visnu. Reflection of Buddhist impact is still found in the art & craft tradition of Odisha. Scores of villages socially claim to be Buddhist by faith. Incidentally, most of these villagers are weavers by profession and the cloth woven by them is traditionally offered to Lord Jagannath, the presiding deity of Odisha, on specific occasions. Odisi, the representative classical dance of the land, has Buddhism as a theme in the repertoire, besides other traditional themes. A number of *pata* paintings on the Buddha's life and teachings can be seen decorating the walls of many landmark buildings.

Buddhism has its legacy in modern times also (20th & 21st century) as evident from construction of a Viswa Santi Stupa (Peace Pagoda) atop Dhauli Hill in 1972 and Asia's largest monastery in Jirang, near Chandragiri in 2009. A Peace Park at Dhauli, which showed the way from war to peace, is being developed to relieve the message. Modern Odisha is proud of carefully preserving, till today, centuries old Buddhist Heritage manifest in different forms.

Buddhist remains in Odisha are now found over 200 places in the state but the largest concentration is in Ratnagiri, Lalitgiri and Udayagiri, locally known as the Diamond Triangle of Odisha. Buddhist antiquities in such a large quantity are rarely found in one area any where.This can be safely equated with the Golden Triangle comprising Puri, Bhubaneswar and Konark.

Chronologically the earliest site in this complex dating back to 1st century AD Remains of huge brick monasteries, Chaitya halls, Stupas, a number of sculptures, inscribed potsherds etc have been unearthed. A renovated stone stupa on the hill top dominates the rural greenery. It was here that two un-inscribed reliquaries made of stone containing silver and gold caskets with the bone relics were discovered in 1985. Ratnagiri was a flourishing Buddhist centre from the 5th to 13th century A.D. Excavations have brought to light two remarkable identity, a big *stupa*, Buddhist shrines, sculptures and a number of votive stupas and a number of sculptures. The finely carved door jamb is the large monasteries of the place. Udayagiri is an extensive monastic complex with remains of two Large Monasteries, a brick stupa, an integrity beautiful stone stepped well and rock cut sculptures at the top of the hill. The antiquities are assignable to 1st – 13th century AD.

In close proximity lies the recently excavated Langudi which has a cluster of rock cut stupas including some votive ones, monastery, images of Pancha Dhayani Buddha, some royal figures, brick cells and brick walls, dated to circa 1st – 11th century AD. Nearby are a few other sites like Tarapur (the



seat of 'Kesa Stupa' associated with 'Bhikhu Tapusa'), Kayama (remarkable for a full size stone elephant with the word 'Gajaraja' and a rock cut bench with the name 'Tisa' inscribed), Radhanagar (identified by some scholars with Tosali region of Kalinga) and Deuli (with rock cut caves and remains of a stupa).

Buddhist sites are not only attractive to the Buddhist tourists due to the religious fervour but also to general visitors because of its rich cultural and architectural grandeur. Irrespective of caste, creed, region or religion, these sites are open to all unlike the temples, some of which are restricted shrines. Comparatively unnoticed, relatively unexplored, these superb creations are worth an experience. In fact, a visit to Odisha is incomplete without a visit to some of the Buddhist sites.

Many visitors to Odisha, however, do not plan a visit to the places of Buddhist heritage either because of ignorance or due to paucity of time but they are not aware of what they miss in the process. A planned visit to some of the Buddhist sites in Odisha is certainly rewarding. Guides, specially trained on Buddhist Heritage, are available at different sites for an enriching, educative as well as entertaining exploration.

Here are some tips to explore Odisha through the Buddhist Trail.

(a) The Ratnagiri, Lalitgiri, Udayagiri, Langudi region (about 100 kms from Bhubaneswar & 70 kms from Cuttack) calls for an exclusive visit. Depending on the time and interest of the visitors, the itinerary can be from one day to one week, even more. But a minimum of 1 night/2 days is advisable for a fair idea. Visitors to Bhubaneswar/Puri/Konark/Chilika can plan an excursion to have a partial glimpse. Visitors to other areas like Bhitarkanika, Chandipur, Simipal can also include this area in their itinerary with overnight stay. For the cruise tourists calling at the Paradip port, the region is hardly an hour's drive. Descent accommodation is available in the region at Ratnagiri, Udayagiri, Lalitgiri and Patharajpur. (Contact www.toshaliresort.com)

(b) Other places can be clubbed with some of the traditional places because of their geographical proximity, if the visitors are hard pressed for time. On the basis of existing connectivity and artifacts on display, an illustrative (but not exhaustive) list of a few places is indicated below.

i. **Dhauli**, with the rock cut elephant, Ashoka's Rock Edicts and the Peace Pagada (*Shanti* Stupa) is on the outskirts of Bhubaneswar. Unfortunately, most of the visitors skip the ancient elephant & edicts and straight head for the modern stupa. There is also a monastery and a Peace Park here besides some caves. A cultural programme of martial arts and classical dances of India is organized on an open air theatre at the foothill with the *shanti* stupa as the back drop every year in January.

ii. **Kuruma**, the site of a Buddhist monastery lies only about 8 kms from Konark and about 15 kms from Kakatpur. Two life size images of the Buddha and Heruka are being worshipped as Yama and Dharma (the place is locally known as Yama-Dharma).

iii. **Jajpur**, one of the Shakti *Pithas* of Odisha, is known for the shrine of Goddess Viraja but there are also a few worth seeing Buddhist sculptures inside the compound of the Sub-Collector's Office.

iv. **Jaugada** has the second Rock Edicts of Ashoka, 40 kms from Berhampur near the shrine of Tara Tarini on the river Rushikulya.



v. **Boudh and the nearby Pargalpur and Shyamsundarpur** have some imposing Buddhist images. Visitors to Phulbani, Daringbadi and Sonepur can make a detour to these places.

vi. **Ranipur-Jharial**, known for one of the remarkable 64-Yogini shrines, has a few Buddhist figures. The site is close to Harishankar, Patnagarh and Balangir.

vii. **Ayodhya** near Nilagiri/Remuna/Panchalingeswar, not far from Baleswar/Chandipur posses a host of rich Buddhist sculptures. **Bardhanpur** is yet another place near Baleswar which is close to Kuldiha sanctuary and Similipal National Park.

viii. **Khiching**, popular as a Shakti *pitha* and a center of stone craft, in close proximity of Similipal, has a museum with a collection of Buddhist remains.

ix. **Maniabandha and Nuapatna**, not far from Cuttack/Bhubaneswar, are two unique villages of Odisha, where the inhabitants are Buddhists by faith. Incidentally, these two villages are more known for Handloom textile and **Baneswarnasi** is located very close to this site.

x. **Jirang**, close to **Chandragiri**, a settlement of Tibetan people in Gajapati district, near Taptapani/ Berhampur/Gopalpur and not far from Chilka lake (Rambha/Barkul/Balugaon) has come up with the largest monastery in Asia, recently inaugurated by His Holiness, the Dalai Lama.

xi. **Banpur**, more popular as the seat of Goddess Bhagabati, is another Buddhist site close to Balugaon/ Barkul on Chilka lake.

xii. **Bhubaneswar** State Museum has a variety of Buddhist antiquities including some paintings on display. The Siva Linga of the two storey Bhaskareswar temple, near Rajarani temple is said to an Ashokan Pillar. Prior arrangements with the Archaeological Survey of India can be made for a view of the golden casket.

Visitors to Odisha are advised to have a couple of days set apart to walk on a Buddhist Trail. Your Travel Agent can help you in planning a visit.

Some suggested Packages including Buddhist sites in Odisha

- Bhubaneswar-Udayagiri-Ratnagiri-Lalitgiri-Langudi- Tarapur- Kayama-Radhanagar- Neulpur-Deuli- Maniabandha Nuapatna-Baneswarnasi-Cuttack
- Bhubaneswar-Nandankanan-Khandagiri-Dhauli-Pipili-Chaurasi-Kakatpur-Kuruma-Konark- Puri-Chilka(Satapada)-Raghurajpur
- Bhubaneswar- Chilka (Barkul/Rambha)- Banpur- Taratarini-Jaugarh- Gopalpur-Berhampur-Taptapani-Chandragiri-Jirang
- Baleswar-Chandipur-Bardhanpur-Remuna-Baulagadia- Panchalingeswar-Kuldiha- Ayodhya-Similipal-Khiching-Keonjhar-Ghatagaon-Sitabinji
- Balangir-Patnagarh-Harisankar-Ranipur Jharial-Sonepur
- Bhubaneswar-Boudh-Shyamsundarpur-Pargalpur-Gandharadi-Phulbani-Daringbadi



Location of Some Important Buddhist Sites in Odisha

	Name of the Site	District	Nearest Town	Distance
1	Achyutrajpur	Puri	Balugaon	20 km
2	Aragarh	Khurda	Khurda Road	6 km
3	Ayodhya	Balasore	Balasore	35 km
4	Boudh	Boudh	Boudh	0 km
5	Baneswaranasi	Cuttack	Cuttack	100 km
6	Banpur	Khurda	Balugaon	10 km
7	Bardhanpur	Balasore	Balasore	15 km
8	Buddhakhol	Ganjam	Buguda	6 km
9	Dhauli	Khurda	Bhubaneswar	8 km
10	Deuli	Jajpur	Cuttack	70 km
11	Ganiapali	Bargarh	Bargarh	75 km
13	Haripur	Mayurbhanj	Baripada	26 km
14	Jajpur	Jajpur	Jajpur Town	0 km
15	Jaugarh	Ganjam	Berhampur	30 km
16	Jirang	Gajapati	Berhampur	90 km
17	Kendupatna	Cuttack	Cuttack	40 km
18	Khadipada	Bhadrak	Bhadrak	40 km
19	Khiching	Mayurbhanj	Baripada	140 km
20	Kuruma	Puri	Konark	8 km
21	Kayama	Jajpur	Cuttack	70 km
22	Lalitgiri	Cuttack	Cuttack	90 km
23	Langudi	Jajpur	Jajpur	40 km
24	Paragalpur	Boudh	Boudh	14 km
25	Ratnagiri	Jajpur	Cuttack	100 km
26	Radhanagar	Jajpur	Cuttack	70 km
27	Ranipur-Jharial	Balangir	Balangir	104 km
28	Shyamsundarpur	Boudh	Boudh	14 km
29	Solampur	Balasore	Bhadrak	3 km
30	Udayagiri	Jajpur	Cuttack	80 km

For more details and for making necessary travel and tour arrangements, please contact your Travel Agent or visit the Department of Tourism, Government of Odisha, website (www.orissatourism.gov.in) or the Odisha Tourism Development Corporation website (www.visitorissa.org).



Epigraphical remains of Buddhist Sites of Dharmasala Area, Jajpur

Gopal Charan Pradhan

Dharmasala is situated near Jaraka a small township on NH-5 in the district of Jajpur about 80 km from state capital Bhubaneswar. The area is rich in Buddhist antiquities. During the year 1996 to 2001 near about 10 Buddhist sites are discovered by Odishan Institute of Maritime and South East Asian Studies (OIMSEAS) an autonomous organization under department of Culture, Government of Odisha. During the year 1997 to 2012 excavations has been conducted in the sites like Langudi, Kayama, Tarapur, Vajragiri, Deuli and early historical fortified site Kankia (Radhanagar) etc. by Odishan Institute of Maritime and South East Asian Studies. Earlier to the excavation of Langudi hill and its adjoining Buddhist sites Buddhist tourism mainly concentrated in the diamond triangle i.e. Ratnagiri, Lalitagiri & Udayagiri. The general features of these sites are early phase of Buddhism i.e. Hinayana Buddhist remains are found here and subsequently the growth of the mature phase of Mahayana & Vajrayana Buddhism are also marked. In almost all the sites rectangular base laterite stupa, rock-cut caves and more importantly the rock-cut architectures of Langudi hill is the only such features which found in Buddhist sites of Odisha. To establish its reliability in the scholarly world these sites may be substantiated with absolute source materials like inscriptions, coins etc. Prior to the second season excavation of Kankia (Radhanagar) in 2010-11 by the Institute of Maritime and South East Asian Studies these Buddhist sites are well known to the scholarly world. Langudi hill, Buddhist site is now under the protection of Archaeological Survey of India. All Buddhist sites of Dharmasala area is rich in inscriptional remains which are either unearthed or discovered during explorations or excavation. But still there is a debate on its authenticity by Archaeologists and Historians. The authors involvement although these explorations and excavations since the year 2005, a graphic picture of all the inscriptions are being studied are put forth for the scholars. Due to these problems few genuine inscriptions are also in question? This is not only present a sorry figure of these sites before the scholars but also make suspicious for the general tourists. But its archaeological remains, art and architecture like rock-cut architecture of Langudi, fortified early historical site Radhanagar are not coming to the attention of scholars. Though, in the forthcoming International Buddhist Conference of Odisha, renowned scholars from different parts of the globe arel participating, let them examine the authenticity of these inscriptions and may give their opinion on it. Thus paper deals with the inscriptions discovered so far in the sites. Site wise details about the epigraphical remains are given below.

Langudi Hill Buddhist Site, Dharmasala, Jajpur – 1996 – 2002.

Langudi Hill is situated near village Salipur on the right bank of the river Kelua (a tributary of the Brahmani) under the Daharmasala Police Station in Jaipur district of Odisha. by Odishan Institute of

Maritime and South East Asian Studies during 1996- 2001 have discovered ten Buddhist sites within 10 K.M. radius in the Dharmasala Tahasil, Dist-Jajpur, Odisha in and around Langudi hill. The site was excavated during 1996-2002. The excavation at Langudi proved to be discovered Puspagiri Vihar, an Asokan Stupa, rock-cut votive stupas and two images, probably of Emperor Asoka. In addition to these archaeological remains five unfinished rock-cut caves have also been discovered towards the east of the Asokan stupa near village Panimuhani. The epigraphical remains of Langudi Hill are given below.

1. *"chhikarena rajna asokhena" – 3rd C. B.C.*
2. *"rajna asoka" — 3rd C. B.C.*
3. *"Puspasabharagiraya haladharakasa prarachabalasa" – 2nd C. A.D.*
4. *Puspasabharagiraya — 2nd C. A.D.*
5. *"he dhamma hetu prabhabam hetum tesam he tathagata avadata cha" – 6th – 7th C. A.D.*

These inscriptions are deciphered by Prof. B. N. Mukharjee an eminent epigraphist of the Calcutta University and verified by Sri J. Jayaprakash of Epigraphical Branch, Archaeological Survey of India, Lucknow. On the basis of the first two inscriptions those two stone images are unearthed from excavation are identified with Emperor Asoka, it is now kept in Odisha State Museum, Bhubaneswar. The third and fourth inscriptional remains and on the basis of geographical descriptions in Si-Yu-Ki of Huen-tsang (Dazang Xiyuji) Langudi hill has been identified as Puspagiri Vihar (*Pu-Si-Po-Ke-Li*) Monastery. These inscriptions are also published in the Epigraphical Society of India Research Journal, Mysore, SOAS, London, Utkal Pradipa, Utkal University and in Reference Orissa edited by Sri A. N. Tiwari.

Kayama Hill, Dharmasala, Jajpur.

The Kayama hill is situated on the right bank of the river Kelua, a tributary of river Brahmani. The archaeological remains of Kayama hill are the rock-cut caves, rock-cut elephant, rock-cut benches and shell character inscriptions. The cave area is situated on the road side facing towards south. Some of the caves are similar to that of the rock cut caves found at Dhauli. The rock-cut elephant and benches are the most important findings of Kayama hill. The elephant is considered to be the most sacred in Buddhist religion and according to Jataka stories the white elephant in Mayadevi's dream, is Lord Buddha himself. The elephant is hewn out of solid rock of Khondolite. At the four corners of the elephant the remains of four laterite pillars are noticed in situ. It may therefore be said that originally there was a shed/superstructure over the rock-cut elephant. Adjacent to the elephant, rock cut benches were excavated out of the parental mother rock. Probably, these were used for seating and meditating purpose for the *Bhikhus* and devotees. The epigraphical remains of Kayama Hill are given below.

1. *Sri Sri Buddha, Gogula Raba Purugaditya, Betala Chaitya – 3rd – 4th C. A.D.*
2. *Gajaraja - 3rd C. B.C.*

The first shell character inscription is deciphered by Prof. B. N. Mukharjee and verified by Sri J. Jayaprakash of Epigraphical Branch, Archaeological Survey of India, Lucknow. Second inscription was deciphered by Sri J. Jayaprakash. On the basis of second inscription the rock-cut elephant is considered to be the most sacred and associated with Emperor Asoka. There is another shell character inscription near the rock-cut caves on the hill top which is not yet been deciphered.



Deuli & Deulipala, Dharmasala, Jajpur

The twin hill facing each other by the names of Deuli and Deuli Pala are situated on the right bank of river Brahmani near the NH-5 at Jaraka about 85 km from Bhubaneswar. In Deulipal hill near about 7 numbers of rock-cut caves are hewn might to be accommodate the Buddhist monks during their *varsavasha*. All the caves are facing towards east except one facing towards south. These caves are devoid of cult images or sculptures and can be compared with the rock-cut caves found at Dhauli.

On the top of the Deuli hill the remains of a huge stupa along with large numbers of laterite blocks and remains of ancient staircases have been noticed. In the stupa area, in between the laterite blocks, sand stone sculptural panels are discovered. Probably, these architectural members were used in the entrance of the stupa. There is no remnant of any cult object or sculptural representation at the site and hence it can be presumed that the stupa and the monastery belonged to the Hinayana phase of Buddhism as opined the Director of excavation. The epigraphical remains of Deuli Hill are given below.

1. *Bhallika lena*, Deuli-Deulipala rock-cut cave, deciphered by Sri D. R. Pradhan – 3rd C. B.C.

Discovery of the inscription in early Brahmi characters on the floor of a cave is significant in terms of the identification of the homeland of Bhallika in Odisha the first lay disciple of Lord Buddha.

Tarapur, Dharmasala, Jajpur

Tarapur Locally called Duburi *pahada*, is a small hillock of Khandolite and sandstone. On the top of the hillock the remains of a stupa was noticed which was partially disturbed due to natural and manmade agencies. But the architectural members of the stupa like dressed laterite blocks, broken railing pillars, cross bars and burnt brick-bats are scattered on the entire hillock. Recently the stupa was restored by Odishan Institute Of Maritime And South East under XIII Finance Commission award. Excavation was carried out by the Institute during the year 2005-06 for the exposure of the stupa,

In most of the trenches the remains of plain railing pillars, cross bars and coping stones have been noticed. The site yielded numbers of broken pieces of railing pillars, cross bars and coping stones. Out of these railing pillars, five of them bear inscriptions. Three pillars were inscribed with Proto-Odiya inscriptions which read as *kalingadesa gadanayakasa, kalinga gadanayakasa and Gupata khandagiri parikshya.* The epigraphical remains of Tarapur are given below.

1. *Kesathupa – 3rd C. B.C.*
2. *Bhekku Tapussa danam – 3rd C. B.C.*
3. *Kalingaraja – 3rd C. B.C.*
4. *Kalinga gada nayakasa* - Proto-Odiya
5. *Kalinga desa gandha nayakasa* - Proto-Odiya
6. *Gupata khandagiri parikha* - - Proto-Odiya

The inscriptions were deciphered by Dr. J. Jayaprakash of Epigraphical Branch, Archaeological Survey of India, Lucknow as per the Director of excavation. On the basis of the first and second inscription it is presumed that, the stupa might contains the hair relic of Lord Buddha which was taken

by Tapassu the first lay disciple of Buddha. These proto Oriya inscriptions are very interesting. The *pancha sakha* poets of Odisha in 15th and 16th century A.D. have described in the Malika about the importance of Gupata Khandagiri. Even in 18th - 19th centuries A.D., *Santha* Hadi Das of Chhatia has also vividly described the holiness of *Gupata Khandagiri* and the experiment (*parikshya*).

Kankia (Radhanagar), Dharmasala, Jajpur.

The early historical fortified Kankia popularly known as Radhanagar is located on the right bank of river Kelua, a tributary of river Brahmani, about 85 km to the north of Bhubaneswar in the centre of the Buddhist heritage sites of Dharmasala area of Jajpur district. Odishan Institute Of Maritime and South East has undertaken trail excavation in the year 2005 and yielded one inscribed stone pendant and several inscribed potsherds which paleographically goes back to the pre Christian era. Further excavations were undertaken in the site during 2010-11 and 2011-12 by the Institute, which also yielded inscriptios. The epigraphical remains unearthed in the year 2005 from Kankia (Radhanagar) trial excavation are given below.

1. *Toshalinagar*
2. *Tasalanagar*
3. *Tosali*
4. *Kaliga ranya ga*
5. *Kanakamuni*
6. *Rajapasada*
7. *Nagaro*
8. *Sadabhu tisa*

All the inscriptions are on terracotta, especially on pottery of knobbed ware and black slipped ware datable to 2nd -3rd Century B. C. except the inscribed stone pendant which reads as "*sadabhu tisa*". All these inscriptions are deciphered by Dr. J. Jayaprakash of Epigraphical Branch, Archaeological Survey of India, Lucknow on the request of the director of excavation. On the basis of inscriptions from serial no. 1 to 7 it is claimed that the Kalinga war may be fought here instead of Dhauli.

Only one terracotta sealing/tablet which reads as "*devaya utara*" unearthed during 2011-12 excavation from Kankia (Radhanagar).

The potentialities of these sites are on archaeological and tourism points of view are beyond anticipation. Once its credibility is accepted by the scholarly world, it will attract thousands of tourists. The rock cut architecture of Langudi hill is a unique one in Odishan Buddhist architecture. Preservation and conservation work of the excavated structures are going on by the Institute. Once the long standing problem of the epigraphical remains of Dharmasala area will solved, these sites may pose them in a soaring message to the world for prospect of Buddhist Tourism in Odisha.



Management of Buddhist Sites in Odisha

Prasanna Kumar Dikhit

Buddhism played an important role in shaping the socio-economic, political and cultural history of Odisha. The growth of several Buddhist establishments also influenced the art, literature, philosophy and social life of Odisha. The entire state is practically littered with various remains of *Hinayana* and *Mahayana* period along with sculptures of *Mahayana* and *Vajrayana* pantheons. Subsequently all the three sub-sects of *Tantrayana* i.e., *Vajrayana*, *Kalachkrayana* and *Sahajayana* with their distinct characteristics also flourished in Odisha.[1] Important excavated Buddhist sites are Dhauli, Jaugada, Ratnagiri, Kuruma, Lalitagiri, Udayagiri, Langudi, Ganiapalli etc. These sites yielded Buddhist art, architecture and sculptures from *circa* the 2nd century B.C. to 16th century A.D.[2]

Recently, Radhanagar, Deuli, Kaima, Tarapur, Bajragiri, Neulpur, Kantigadia etc. in Jajpur district have been partially excavated by Odisha Institute of Maritime and South-East-Asian Studies which unveiled many new findings of Buddhist art and culture.[3] Apart from these, other Buddhist sites and remains are Jayarampur, Khadipada, Mohanapara, Solanpur, Ayodhya, Bhuinpara and Kasha all in Balesore district; Khiching, Ranibandha and Udala in district Mayurbhanj; Kolangiri, Rameswar, Kharala, Choudwar, Baneswarnasi and Kundeswar in the districts of Cuttack and Jajpur; Bhubaneswar, Achutrajpur, Aragarh hill top in un-divided Puri district in existence through out the length and breadth of Odisha. The remains of Buddhist vestiges have also been found at Talcher Town, Boudh town, Buddha-khola, Brahmavana and Mirzapur village of Salepur Gramapanchayat[4] Besides many early historical fortified sites of Sisupalgarh, Jaugada, Jamsaragarh, Radhanagar, Asurgarh, Maraguda Valley, Badamalgarh, Manmunda, Kharligarh are directly or indirectly associated with Buddhist evidences. Again ancient port sites like Palour also bear the stamp of Buddhist art and tradition which needs proper investigation.[5]

While discussing various types of damages caused to the monuments and sites in both rural and urban area of Odisha, it is clear that man and his activities poses the greatest threats to the cultural heritage. The growing population and the industrial and economic development has also appeared as a major threat to the monuments and their environment. The aim of the present paper is to create awareness among people of Odisha about cultural heritage especially, Buddhist heritage and their proper preservation from destruction by adopting various means and ends. First of all, the conservation process of the Buddhist remains, monuments and antiquities generally vary in their locations, in different geographical areas and in various climatic conditions.



PROBLEM:

a) Modern Developmental Schemes and Encroachments:

In past by natural process many sites were reduced to either small size or disappeared or razed to ground for cultivation by men. Again the following developmental schemes adopted further damaged many archaeological sites of this region viz: I. Irrigation and Agricultural development, II. Widening of roads and laying out of sewerage lines, III. Quarrying of stones and robbing of ancient building material, IV. Industrial activities, V. Urban development and encroachment in many historical sites. These schemes invariably pose danger to the very existence of the cultural heritage in Odisha. Particularly many Buddhist sites at Dharmashala Tahsil of Jajpur district viz ; Kayama, Neulpur, Tarapur, Kantigadia, Kolangiri; Lalitagiri in Cuttack district have been suffering from illegal quarrying of both murrum and boulders for widening and laying out of National Highway No. 5. Further, many important Buddhist sites like Udayagiri, Ratnagiri and Vajragiri in Jajpur district etc., where stone and brick members of the ancient edifices had been robbed off for reusing in the palaces/buildings of local Zamidars and houses of villagers etc. As a result, these ancient sites have been gradually crumbled down by unruly pillage, plunder and wanton destructions[6].

Due to encroachments, many sites like Lalitagiri, Udayagiri, Ratnagiri, Langudi, Kuruma, Ganiapalli and near Dhauli rock-edict site, Bhubaneswar have been encroached by local people / various organisations. The same type of encroachments also crop up at the early historical forts of Sisupalgarh and Asurgarh. Agricultural extension programmes, where in people use to grab land for cultivation within the archaeological areas (Radhanagar, Jaugada, Jamsaragarh, Sisuplagarh) by ignoring value of priceless heritage. Besides, some monuments and sites in Odisha are being still misused for various activities (burial practices, celebration of rituals, holding meetings). Hence it is very much necessary to preserve the rich cultural sites from such human vandalism and urban developmental activities within the archaeological potential areas.[7] This is a subject of immense importance to archaeologist and policy makers administering heritage wealth of the state and the country. This study also attempts to provide an account of conservation activities in respect of selected important Buddhist monuments and sites of Odisha (Centrally protected, State protected and un-protected) and also has suggested various measures required for their conservation, management and tourism point of view. However, conservation of monuments is an issue of wide ranging significant. It involves such vital questions as who owns the past and who is authorise to handle the past as revealed through monuments. Even in the colonial period there was major debate on the nature and extent of conservation. There had been wide ranging controversy regarding on-site and off-site conservation in the early years of archaeological activities in the sub-continent.

(b) Un-protected Sites

In unprotected category of monuments and sites we have to take course of action for their protection. For this purpose, identification, preparation of site plan, collection of revenue data, cadastral maps, contour map, inspection note supported by good photographs in general with all the maps /records etc signed by revenue official are essential. If it is a private property, then cost of land should be worked out from land evaluation authority for compensation. Total area for protection with dimension and future development programme like museum and staff quarters etc are to be finalized[8].



(c) Un-excavated Sites

Problems regarding un-excavated archaeological mounds in Odisha viz. Radhanagar, Kolangiri and Vajragiri along with other rock-cut sites required to be properly investigated and perused.These archaeological mounds and sites are proved to be very important for cultural point of view. So they are required to get protected from natural and manmade hazards.First, due to the situation of Odishan river system in deltaic region where the water level is very high at Radhanagar & Sisupalgarh. Hence excavation can not be conducted upto virgin soil level. as this is situated in low laying area, it is susceptible to marooning or annual inundation of local rivers and wash away priceless heritage. As a result of which proper archaeological chronology of the site could not be prepared and comparative study in macro level becomes very difficult. In case of Radhanagar it is very much important for the study of settlement pattern and military strong holds of anicient political dynasties, in Odisha. We also have known a little about social and cultural mechanism of the people of those dynasties. A horizontal systematic excavation of Radhanagar, Jaugada & Sisupalgarh may help in solving the problem of dark age in Odishan history. Secondly, due to soil erosion and rain gullies formation at many un-excavated sites in Odisha were also reduced to small size. Thirdly, arround 200 sites where loose Buddhist cultures and remains scattered here and there in Odisha. These sites should be documented along with loose sculptures and few sculpture-shed must be constructed to house the antiquities. Thus the preservation of these un-excavated sites are very much important for research point of view.

(d) Excavated Sites

In recent years. Buddhists sites viz. Lalitagiri, Ratnagiri, Udayagiri, Langudi etc. have been excavated enrich much to our knowledge. At these excavated sites we are not able to select a place to dump the removed earth and debris/debitages and sometimes they are dumped there itself in a very haphazard manner. This unplanned careless dumping will create further confusion in mind of explorer and excavator near future. So before dumping the debris in surrounding areas, we have to be very much sure about remaining free zone. The dumping of debris are spreed in such a manner in a selected place, that in future the space could be utilised for public conveyances, horticulture operation, parking zone etc. Contour study will give an idea about landscaping and other morphological features for dumping ground. So after dumping the earth and debris we have to mark the areas in site plan as well precisely to avoid confusion in future[10]. Therefore the conservation, preservation and management of above discussed Buddhist sites of Odisha are very much essential to have a cultural mapping of Odisha for future.

(e) Un-controlled growth of Tourism:

Tourism, if badly managed also causes a serious threat to Buddhist monuments. Very often crowds wearout the floors of Building and frequently write graffiti. If there is over crowding the site is often spoiled as over-crowding leads to vandalism. Tourists spread litter and surprisingly aften create acts of vandalism[11].

(f) Conservation:

Conservation is broadly classified in to two categories i.e. (a) Curative Conservation (b) Preventive Conservation. The aim of curative conservation is to prolong the life of building and to build environment

of historic site, so that future generations can enjoy them profitably. Conservation is the action to reduce further decay of the edifices . Our aim is to preserve the monument without alteration. Since it is authentic part of the old structures and our interest is attached to it. Similarily, a regulated frame work for better planning schemes and to have a conducive eco-friendly atmosphere and opportune maintenance of the monuments / sites could be developped accordingly.

There are various steps for remedial measures in structural conservation in monuments and excavated sites according to requirement in different sites in different situations. These steps include the removal of major and minor vegetations, checking of the foundation of structures, grouting, drainage system including weep hole etc. restoration of super structures , resetting of old stones, renovating of missing and worn-out stones, replacing old rusted iron dowels, crack filling, pointing, underpinning, rough packing, water tightening, filleting, guniting, curing and porous roofing of ancient structures etc. Conservation actions are different in case of transplantation of monuments and sites and the rock-cut exposed structures, like rock bolting, rock drain, rock facing etc.

Followed by structural stability of monuments and excavated remains chemical conservation is most essential to reduce the rate and incidence of decay. In addition to reduce the changes of disintegration and disfigurement of monuments and structures chemical treatment is very essential. There are also various stages viz. In first stage cleaning of monuments and structures (a) for dust and dirt, (b) for oily matter, paint etc., (c) for lime wash (d) for moss and lichen etc. In second stage treatment with fungicide, the third stage for salt extraction of structures and fourth stage for consolidation and last stage, use of preservative on outer surface time to time[11].

Preventive conservation which remains as the most effective means for the long-term preservation of monuments. Preventive action includes control of air pollution, humidity, salt effloroscence, selection of repairing materials like (i) choice of stones/bricks, (ii) choice of metal as dowels/cramps, (iii) use of low setting cement (iv) selection of mortors etc.; monitoring and maintainance.[12]

Since our main aim is to develop all the Buddhist sites as a tourist circuit, we have to develop those sites as centres of cultural and tourism point of view.

(g) Guidelines for Archaeological Management of the Buddhist sites in Odisha:

1. All un-protected Buddhist sites in Odisha need protection by both Archaeological Survey of India and State Archaeology Department side by side.
2. Both illegal constructions and quarrying of bolders, murrum etc. and encroachments must be put to an end and this work is to be taken on war footing basis at all the sites. (Udayagiri, Tarapur, Lalitagiri, Neulpur, Kantigadia, Aragada)
3. Demarcation and erection of boundary wall should be done around the protected area of all the sites.
4. Protection notice boards and cultural notice boards should be affixed at all the sites.
5. Signages regarding protected, prohibited and regulated areas should also be displayed at all the sites for the convenience and knowledge of the citizens/ tourists.



6. The adjoining state government land in and around all the centrally protected sites should also be transferred immediately to the Archaeological Survey of India for peripheral development.

7. The whole area of all the sites should be properly documented and site plans and contour maps be prepared for the benefit of the posterity.

8. Soil erosion and rain gullies on archaeological mounds should be stopped by constructing earthen bonds or by plantation of minor vegetation.

9. Agricultural activities inside the protected areas of the sites should be discouraged.

10. The metalled road in front of the rock-edict site at Dhauli should be diverted through other route.

11. The compound wall constructed by the Japanese Buddhist Nippan society of the allotted plot front of the Dhauli rock–edict should be demolished and entire area also should hand over to Archaeological Survey of India for its better management.

12. Surrounding of both rock-edict sites must be developed by land scaping, matching the local environment of ancient sites.

13. Bronze Cast/ Water proof plaster cast of Dhauli and Jaugada rock-edicts should be prepared and displayed along with cultural notice boards in different museums of the state.

14. Large scale excavations should be undertaken at other partially excavated and un-excavated Buddhist sites in different regions.

15. Conservation of all exposed structural remains must be completed in a time frame without disturbing the original character of site.

16. Chemical treatment to all exposed Buddhist structural remains need to be done periodically.

17. Finally report writing work of each and every site must be completed immediate after excavation work is over for the benefit of the scholars/tourists.

18. Modern *mathas* and other encroachments from the protected area of both Lalitagiri, Udayagiri and Ratnagiri are to be removed for developments of sites.

19. Un-systematic tourism development activities at Budhhist sites in the form of new constructon of large Buddhist sculpture, *mathas*, temple, rest house etc., by Buddhist organisations should be restricted, so that these works do not affect the ancient monuments and sites.

20. The Municipal and District Authorities should be communicated to utilize their existing statutory powers for controlling the visual squalor around the monument area, over hanging wires, ugly advertisements, badly designed public amenities, bus shelters, un-authorised stalls, eating places, high water tanks, flyover, construction of Railway line, National Highway and large and small scale industries etc., during rural and urban management planning.

21. No objection certificate must be taken form Archaeological Survey of India before going any mining operations, constructon, industrial and other developmental activities in and around the archaeological potential areas.



22. Site museum should be constructed on top priority to house and display the excavated antiquities at Lalitagiri and Udayagiri.

23. Path ways connecting one excavated structure to the other are to be provided (Lalitagiri, Udayagiri, Ratnagiri and Langudi).

24. Environmental development including plantation and horticultural operation should be done in a systematic manner.

25. Provision of sufficient parking space for vehicles in the site should be made.

26. Development of connecting roads for communication to the all sites are to be laid.

27. Arrangement of guide facility to the tourists for better co-ordination and information at the monuments/sites.

28. Watch and ward and proper sanitation free zone by using and maintaining dust bin etc. are to be provided.

(h) Tourism management guidelines for the Buddhist monuments/sites:

The infrastructural development of tourism management in Odisha at many sites are very much neglected and not up to the mark. The expansion of tourism products and industry depend upon the interest of Government agencies and their financial work out. So to attract the tourists mainly to the Buddhist circuit of Jajpur and Cuttack districts various measures are to be adopted which are as follows:-

1. Provision of good quality roads from National Highway up to the monuments and sites it self.

2. Construction of rest houses and tourist bungalows for night halt facilities little away from the site.

3. Construction of tourist development center with all basic amenities like drinking water, electricity, telephone, canteen and primary health center etc., for better services. Hygienic toilet facilities for both national and international tourists .

4. Modern arrangement especially for international tourists by providing cyber café, money exchange facilities etc.

5. Publicity of tourist product through audio-video programmes and by providing brochure, folder etc. to create awareness and attraction of both national and international tourists.

6. Arrangement of tourist packages are to be done from the important cities of Odisha at least once in a week.

7. Arrangement of police personnel are to be deployed at the sites to avoid misguiding and misbehaviour to the international tourists.

8. Provision of village craft center in between the archaeological sites are to be setup to attract tourist further towards village culture of Odisha.

9. Distribution of brochures and plans of the various sites to the tourists are to be arranged.



Whatsoever it may be, the future of the Buddhist sites in Odisha are bright. Both the Central Government and State Governments have initiated sincere efforts in preserving, postering them to the posterity. Above all through the Ancient Monuments and Archaeological Sites and Remains Act, 1958 and Rule 1959 of Archaeological Survey of India and Ancient Monuments and Preservation Act and Rule of 1956 of Government of Odisha help in protecting these priceless heritage but some more stringent and cogent actions are very much warranted in this direction.

To sum up, the cultural properties constitute a source of inspiration, it is our bounden duties to preserve and conserve these priceless heritage unearthed and pass them on to the future generation so that the posterity will understand the persisting legacy.

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Marketing Niche Tourism

Ratikanta Pattanayak

Travel & Tourism sector is one of the largest and fastest growing sectors in the world which unfolds new and wide variety of opportunities. This has remained not just as bracketed as fun and recreation activities but is definitely much beyond that we look today. It has touched different spectrum of life. It is a fact that the global tourism think-thanks always look for new destinations, new initiatives, new innovative means which can certainly give new directions and benefits to millions across the globe for better standard of living under the Millennium Development Goals. Cutting across choice and preferences for visiting traditional tourism destinations, new forms and themes have delved in to the fora keeping in view the change in life styles and disposable incomes of tourists. This has facilitated to explore new areas by bringing a change in preferences by breaking the monotony of the place. One such sector is Buddhist Tourism.

India is one of the oldest civilisations in the world. India has shown to world the religion like Hinduism, Sikhism and Buddhism. The cradle land has nurtured and the faiths have flourished since many centuries unhindered. In the annals of history, these faiths and beliefs have brought significant amount of changes both in spiritual, cultural and religious firmament of the society.

Buddhism was born in India way back in 6th century BC. Its tenets and principles of non-violence and peace had not only had a universal appeal and acceptance but also had an impeccable and ever lasting impact in transforming the societal milieu. The doctrines even today are the cornerstone of existence of human civilisations for better living. There are four holy places of Buddhism. First was Lumbini where Gautam was born, second was Bodhgaya where he attained enlightenment and became Buddha, third one is Sarnath where he delivered his first sermon and lastly Kushinagara where Buddha died and referred to as Mahaparinirvana. These four places are the Mecca for Buddhists. With ravages of time, this cult has out reached to the shores of many other countries. It is estimated that there are about 500 million Buddhists in the world and each one of them would like to come to this Holy land once in their life time. The spiritual conquest within them might lead to give a boost to Spiritual Tourism visiting other places connected with Buddhist tourism.

The Kalinga war of 261 BC between Asoka and Kalingan army fought on the outskirts of Bhubaneswar is a watershed event in the annals of history. Hundreds and thousands of soldiers were killed and taken in captivity. The gory war and carnage brought severe mental upheaval within Ashoka. Under the influence of Buddhist monks of Odisha, he embraced Buddhism. A new and resurgent Ashoka was born turning himself from *Chandasoka* (annihilator) to *Dharmasoka* (saviour), an ardent follower



of truth & non-violence. History took a U-turn. Under his patronage, his own son and daughter was sent on mission to South East Asian Countries as special emissaries to spread and propagate Buddhism. Thus a localised religion flourished within India in those days was converted to a world religion and its semblance spreads to overseas with a strong footing even today.

Sensitizing its strong footage in other countries and to attract these followers to the land of its origin, an earnest effort has been taken to unravel a new vista in exploring Buddhism as a new segment. The majority of people in countries like Thailand, Taiwan, Cambodia, Vietnam, Srilanka, Korea, China, Laos, Japan etc. have very strong followers of Buddhism. With a view to tap this untapped market to attract more tourists' visits to India through innovative product ideas, the Government of India Ministry of Tourism in association with Indian Railway Catering and Tourism Corporation (IRCTC) has started the Mahaparinirvana Buddhist Train covering important Buddhist circuits of the country. This is a whole some product package inclusive of transport on train/bus for sightseeing, accommodation on board and in hotels, meals, visa services, language guide and escort services, entry fees etc. The success story began from here for the promotion and marketing of Buddhist Tourism as a niche tourism product under the domain of Incredible India global campaign.

Odisha is endowed with large number of tourism products and very strong in culture and nature. It has a coast line of 472 kms touching Bay of Bengal. The World Heritage site of Konark, holiest of holy *dhams* of Puri with its unspoilt beach front, the temple city and the modern capital city of Bhubaneswar and the largest brackish water lake of Chilika is the centre of tourism activity attracting thousands of tourists.

Apart from that, popularly known as the Diamond Triangle of Odisha Tourism, Ratnagiri, Lalitgiri, Udayagiri and newly excavated site of Langudi, Kayama adjacent to the triangle and Peace Pagoda of Dhauli on the periphery of Bhubaneswar is the hub of Buddhist Centres of Odisha. These historical sites and remnants dates back to 1st century AD which flourished till 12th century AD unhindered. There are more than 150 sites in Odisha but numerous *Stupas*, *Chaityas*, Monasteries, art & architectural remnants and edifices found in these sites has thrown new lights for the world about the Buddhist heritage of the state. Recent excavations by archaeologists have found teeth relics in the silver and golden caskets at Lalitgiri which have generated new response amongst the Buddhist fraternities. The art & architecture found in Ratnagiri are equated with Nalanda. Of late the Govt. is committed in a war footing to promote the Buddhist circuit of the State as a Niche product.

Buddhist Tourism in the state is in a nascent stage of development and promotion. Every product or destination in tourism parlance needs proper infrastructure, planning and execution for its development and marketing. Specifically, the infrastructure is very much important. Easy, hassle free and seamless travel to the destination is utmost priority along with good quality hotels for overnight. Needless to mention that there is lot of inadequacy in the realm of accommodation, transport and most importantly the pulling factor where one is attracted to visit the place. The site is well connected with the state capital on road and the Haridaspur Station is the nearby approached connectivity by train with about 30 km distance. What is required is to create facilities and ambience through cleaning, maintenance, landscaping, beautification, Interpretation centre, parking sites, pathways, lighting, signage, public convenience facilities. It may further be clarified that proper protection and conservation of the site is

required. But converting these small and lesser known sites into world class destination is truly a herculean task.

The State Tourism Department has started a multi-prong strategy to promote and market this niche segment internationally through different communication channels. Internally efforts are being made to spruce up the infrastructure built up in each destination and creation of awareness within and outside about the product. For which the DOT need to segment the market, rebrand its strategy and focus in those market reorienting the resources. Sustained promotion and publicity is call of the hour through advertisement both in print, electronic and outdoor media, extending FAM trip for Tour Operators & Agents and Journalists, cautious use of Social media like FB and Twitter, Expedia, Make My trip.com etc. in association with the stakeholders of industry partners.

Marketing this product aggressively is one of the challenging jobs. Recently Odisha Tourism in association with the Stakeholders organised two Road Shows in Bangkok, Thailand and Siem Reap Cambodia attended by many tour Operators Travel Aserts and Journalists. They were briefed through presentation and personal interaction about the state. The participants expressed their happiness and evinced their interest to visit the state.

Further to give a fillip to tourism inflow and attract more tourists, Odisha Tourism in association with IRCTC has made a strong point by launching the maiden arrival of the Mahaparinirvana Express Odisha Special Train to Odisha. 83 tourists comprising of 16 from abroad and others were taken on familiarisation and educational trip to Odisha. This 7nights / 8 days package was an extension of one day to the regular trip organised by IRCTC.

This is a welcome step in positioning the State at the International arena. Once, the product is in place in its entirety and the guests' return with a happy and memorable note, the word of mouth will go a long way in promoting this Niche destination globally.



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